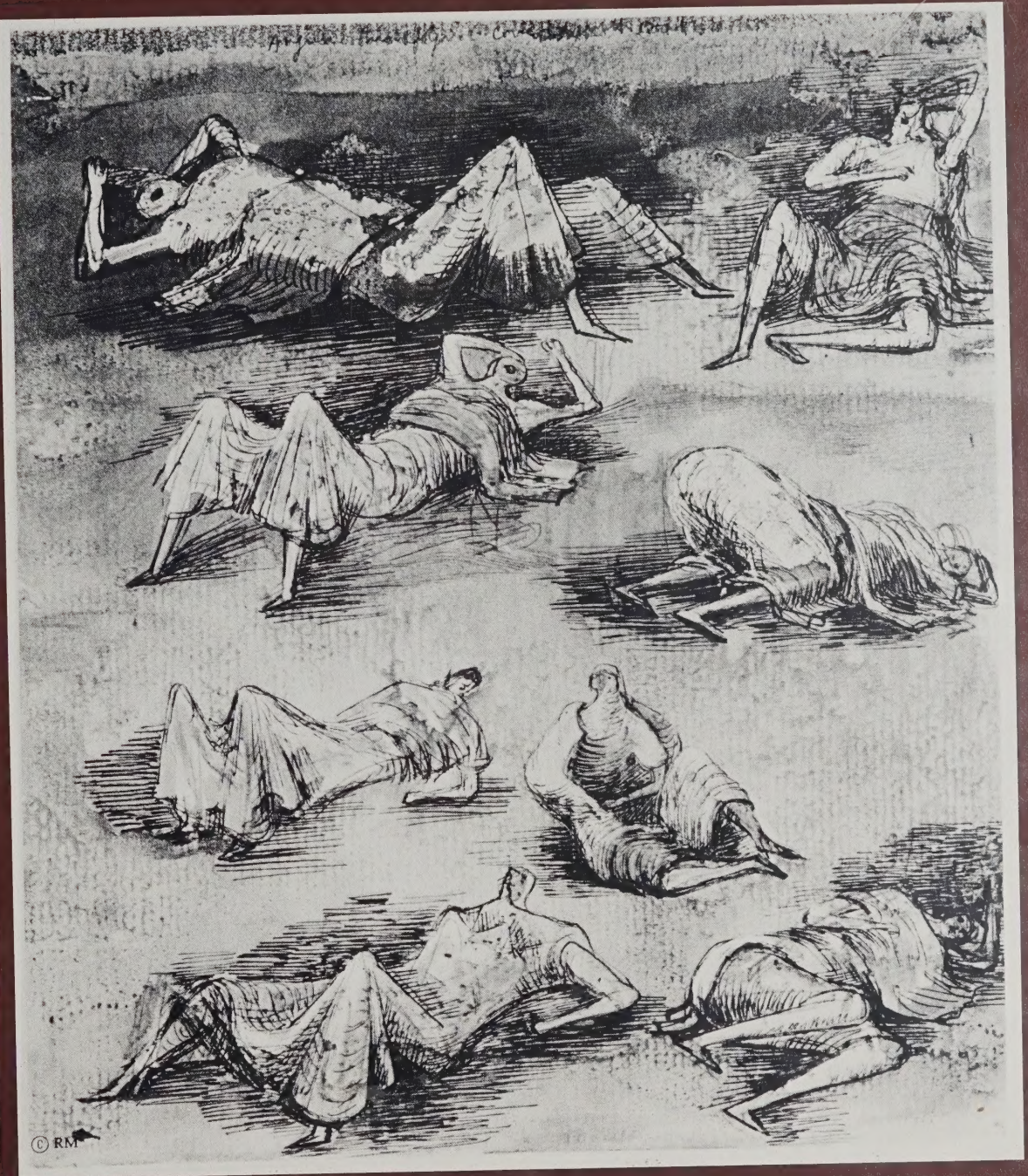



Catalogue of Extension Services 1987



Art Gallery of Ontario



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CATALOGUE OF EXTENSION SERVICES 1987

Circulating Exhibitions

"Artists with their Work"

Speakers Service

Advisory Service

Resource Information

Granting Agencies

Program Sources

Art Gallery of Ontario Extension Services

317 Dundas Street West
Toronto, Ontario
M5T 1G4
(416) 977-0414

The exhibitions and programs of the Art Gallery of Ontario Extension Services are generously funded by the Ontario Ministry of Citizenship and Culture; the Municipality of Metropolitan Toronto; and the Museum Assistance Programmes of the National Museums of Canada.

Front cover:

Henry Moore, (British, 1898-1986), *Shelter Sketch-Book Portfolio 1966-67*; colotype after drawing, 6/75, 19 x 16.4 cm. Collection Art Gallery of Ontario. Gift of Henry Moore, 1974. From the exhibition, *Henry Moore: Shelter Sketch-Book Portfolio*.

LIST OF EXHIBITIONS IN ALPHABETICAL ORDER

The Art of Thomas Rowlandson: Watercolours, Prints and Books from the Collection of the Art Gallery of Ontario
Arthur Hughes: The Lady with the Lilacs (AGO COLLECTION IN FOCUS)

"Artists with their Work"

At the Juncture of Self and Others (working title)

Augustus John: The Marchesa Casati (Masterpiece Exhibition Series)

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection

Boris Anisfeld (working title)

A Century of Printmaking in Canada: A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario

Chin Chiang and the Dragon's Dance

Collectors' Canada (working title)

The Dada Period in Cologne: Selections from the Fink-Eggert Collection (working title)

David Hockney: A Hollywood Collection (CONTACT Exhibition)

French Printmaking of the Eighteenth Century (working title)

Georges Rouault: Miserere

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario (working title)

Harold Town: A Retrospective

Henry Moore: Shelter Sketch-Book Portfolio (CONTACT Exhibition)

The Historic Period in Canadian Inuit Art (working title)

Jack Bush: Early Work

James McNeill Whistler and His Circle: Etchings and Lithographs from the Collection of the Art Gallery of Ontario

Joyce Wieland

Landscapes of the Mind: Images of Ontario

Liz Magor

The 1950s: A Decade of Painting and Graphics (working title)

North Baffin Drawings Collected by Terry Ryan on North Baffin Island in 1964

Paterson Ewen: Phenomena (1971-1988) (working title)

Photographs of Canadian Artists from the Newton Mac-Tavish Collection (CONTACT Exhibition)

Photographs of László Moholy-Nagy

Preferred Places: A Selection of British Watercolours from the Collection of the Art Gallery of Ontario

Rodin to Moore: Sculpture from the Collection of the Art Gallery of Ontario

A Selection of Works from the Loring and Wyle Retrospective (working title)

Shirley Wiitasalo

Signs (working title)

Stan Denniston: Reminders (CONTACT Exhibition)

ACKNOWLEDGEMENTS

Sympathetic Realism: George A. Reid and the Academic Tradition

Twentieth-Century British Art from the Collection of the Art Gallery of Ontario (working title)

Vogue and Harper's Bazaar Fashion Covers: 1910-1925 (CONTACT Exhibition)

Walter Trier: Lilliput Covers (CONTACT Exhibition)

Weegee

William Henry Bartlett's Upper Canada (CONTACT Exhibition)

Written Images: A Selection of Sequential Works

ACKNOWLEDGEMENTS

The program and exhibitions of Extension Services are made possible through the assistance and support of many different individuals, organizations, and institutions. We are grateful to the Ontario Ministry of Citizenship and Culture, the Museum Assistance Programmes of the National Museums of Canada, and the Canada Council for their financial assistance, as well as their ongoing cooperation on an informal basis.

The generosity of many public and private galleries, collectors, and artists in lending their works is also greatly appreciated. A program of the nature and scope of Extension Services would not be possible without the assistance and direct involvement of departments throughout the Art Gallery of Ontario, or without the commitment and dedication of the staff of the Extension Services.

Bold Strokes

Canada Council Art Bank, Ottawa

Carmen Lamanna Gallery, Toronto

The Chase Manhattan Bank of Canada

Cultural Affairs Division, Department of External Affairs, Ottawa

Festival Ontario, Ministry of Citizenship and Culture, Ontario

Goethe Institute, Munich

Goethe Institute, Toronto

Insurance Program for Travelling Exhibitions, Government of Canada

International Center for Photography, New York

The Isaacs Gallery, Toronto

McClelland and Stewart Limited, Toronto

National Gallery of Canada, Ottawa

Northern Telecom Limited

Ontario Arts Council, Toronto

Ontario Association of Art Galleries, Toronto

Terrance Ryan, Cape Dorset

Trier-Fodor Foundation

Vancouver Art Gallery

Ydessa Gallery, Toronto

GENERAL INFORMATION

In order to provide a better service, we ask that careful attention be given to the following information.

PROGRAM PUBLICATIONS AND CONTACTS

The *Catalogue of Extension Services* is published annually in January. All exhibition plans established prior to printing are published in the *Catalogue*. Exhibition information is published eighteen to twenty-four months in advance of circulation dates, to provide our clients with adequate lead time for exhibition planning.

Each exhibition sheet includes circulation dates, and for those exhibitions that are fully booked at the time of publication, the established itinerary is printed for easy reference. The exhibition itineraries that have been confirmed between printings appear in the *Addendum*. Be aware that cancellations do occur. Therefore, register with the Scheduling Coordinator interest in any exhibition so that, in the event of a cancellation or schedule change, your booking may be secured.

Between annual printings of the *Catalogue of Extension Services*, we publish an *Exhibition Newsletter*, which announces updated exhibition information for both national and provincial clients. CONTACT exhibitions, a provincial program, are also published in this *Newsletter*. For further information, contact the Scheduling Coordinator, Extension Services, (416) 977-0414, ext. 309.

Contact the Program Coordinator, Extension Services (416) 977-0414, ext. 305, for an *Artists with their Work* catalogue and to book *Artists with their Work* exhibitions and workshops. Please note that this program is only available in Ontario.

Contact the Administrative Assistant, Extension Services, (416) 977-0414, ext. 232, to book a tour/lecture/workshop through our *Speakers Service* (also a provincial program).

Exhibitions are designed to travel provincially or nationally, and this scope is stated on each exhibition information sheet. The fee for exhibitions designed for provincial circuit will include shipping costs. If a provincial circuit is not fully booked, national clients' requests will be considered. National clients are required to pay the exhibition fee plus two-way shipping costs. Exhibitions designed for national circulation will have a higher exhibition fee, which will reflect the costs to the Art Gallery of Ontario to prepare this exhibition for a national circuit. The total cost to a national client will be the exhibition fee plus ongoing shipping. Exhibition fees in some cases include catalogues and/or posters. Additional copies may be purchased through the Book Shop or the Reproduction Shop at the Art Gallery of Ontario. Art Gallery of Ontario Installation Officers often travel with circulating exhibitions to design, install, and dismantle exhibitions and to complete the necessary condition reports with the client gallery staff. This service is included in the exhibition fee.

Many regional centres offer excellent extension programs directed towards the smaller centres in their area. Many of these extension departments publish information on their circulating exhibitions. For other program possibilities, refer to the *Program Sources* list in the *Resource Information* section of the *Catalogue of Extension Services* or contact the Art Gallery of Ontario Extension Services for further information.

The *Catalogue of Extension Services* offers a broad range of exhibitions to an equally wide range of centres. Information on the requirements for each exhibition is

included with the description to facilitate the centre's choice and to increase the centre's awareness of the basic care and handling of works of art. For further information on these subjects, please refer to the reading list in the *Care and Handling of Exhibits* section, which follows.

The following requirements for receiving exhibitions are explained: space, security, lighting, and temperature and humidity (environment). Each exhibition has specific requirements dictated by its size and conservation concerns. When selecting an exhibition, be sure that all the requirements can be met. Read further for detailed information.

REQUIREMENTS FOR BOOKING EXHIBITIONS

Security

Security requirements are directly related to the value and scale of the exhibition. To counter theft and vandalism, suitable mechanical devices for prevention, electronic devices for detection, central station monitoring, and personal staff supervision are necessary. Safety tabs affixed to small works must be screwed to the wall. It is also understood that suitable safe practices for fire prevention including detection devices, central station monitoring, and non-damaging extinguishing methods will be employed.

Various requirements of security are as follows:

1. Twenty-four-hour full gallery security, which includes a suitable electronic system and personal staff supervision during open hours. Local police should be advised that a valuable exhibition is on the premises.
2. Exhibitions in view of an attendant at all times.
3. Periodic patrols by a responsible staff member to verify the status and condition of the exhibition. Secure locks on all doors and windows.

Lighting

Various types of light are as follows:

1. Daylight is the most hazardous because of the damaging effect of ultraviolet light. Direct sunlight is hazardous for the above reason and for the dangers of heat in relation to works of art in all media. Daylight should be eliminated from the exhibition area.
2. Fluorescent light is hazardous because of the presence of ultraviolet light. Fluorescent tubes should be filtered with ultraviolet filters.
3. Incandescent light is the safest, although there may be danger of heat if fixtures are placed too close to works of art.

Works of art in all media are subject to damage by incorrect lighting.

Relative Humidity Control

Ideal condition for works of art is a maximum fluctuation of $\pm 10\%$ from the norm of 50% within a twenty-four-hour period. The greatest damage is caused by sudden and frequent changes in relative humidity, which cause expansion or contraction of all materials. Over a period of time, such conditions have extremely damaging effects on the work of art and are among the major difficulties in circulating exhibitions.

Temperature Control

Major fluctuations in temperature are also very harmful to works of art. Temperature should be carefully monitored, together with the relative humidity of the gallery. The ideal condition for major works is 20°-22°C (68°-72°F).

GENERAL INFORMATION

Further information and sources are available from Extension Services.

BOOKING EXHIBITIONS

Extension Services maintains current information on all client galleries. If you are a new client or have been inactive for five years, it will be necessary to fill out a confidential *Standard Facilities Report* for reference. If necessary, arrangements can be made for an Art Gallery of Ontario staff member to assess your facilities.

NOTE: Changes to your physical plant must be reported to Extension Services in order for us to be fully informed and prepared for future installations.

When selecting an exhibition, read the description carefully, including the space, security, and environmental requirements. On receipt of our annual *Catalogue of Extension Services* and subsequent *Newsletter*, complete the *Booking Form/Exhibitions* and forward to the Scheduling Coordinator, Extension Services. Provide alternative exhibition dates to ensure that your request will be confirmed. If a special opening is planned, please communicate the time of day it will commence. By having this information ahead of time, we can accommodate your needs when scheduling our installation periods. Please state on your *Booking Form/Exhibitions* which gallery space will be used to exhibit. Also provide the gallery dimensions for our easy reference. Notice of cancellation must be received at least two months in advance, or the full exhibition fee will be charged.

Owing to the increased number of requests for booking, each centre may book up to a maximum of five exhibitions (inclusive of "Artists with their Work" exhibitions/screenings) in a one-year period from April to March (the Art Gallery of Ontario's fiscal year.)

Information Kits

Information Kits are sent to client galleries two months in advance of the official opening date of an exhibition. Contents of the *Information Kits* are as follows:

Confirmation of Agreement

Includes:

Official opening and closing dates
Installation and dismantling dates (if exhibition is to be accompanied by an Installation Officer)
Shipping details
Total insurance value
Exhibition fee
Terms of rental

A signed copy of the agreement must be returned to the Art Gallery of Ontario Extension Services before the shipment of the exhibition.

*Condition Report/Arrival**

*Condition Report/Departure**

Publicity and Attendance Report

Invoice

Check List

Includes:
Contents of the exhibition
Total insurance value
Special installation instructions

Crate List

Includes: Special packing instructions

Catalogues/Brochures

Includes: Suggested retail prices

Poster (if available)

Includes: Suggested retail prices

Publicity Photographs

Two or three black-and-white photographs, labelled with appropriate captions

Press Releases (if available)

Credit Line

To be used on *all* publicity and promotional material

*Wall Labels**

Shipping Labels

*White Gloves/Rubber Gloves**

To be worn while handling artwork during installation

*These items are not included for exhibitions that are to be accompanied by an Installation Officer.

Conditions of Rental

A work of art must be treated with care. Exhibiting centres are responsible for protecting and handling material entrusted to them for exhibitions and must carefully follow all directions for unpacking, handling, and repacking. Exhibitions are curated for presentation in their entirety. Additions and deletions are not permitted without permission from the Head, Extension Services. A *Confirmation of Agreement* form must be signed and returned to the Scheduling Coordinator before the exhibition will be dispatched. It is agreed that the client gallery will host the exhibition for an established period and ready the exhibition for shipment to the next centre on a specified date when Installation Officers do not accompany the exhibition. With this agreement, the exhibiting centre assumes responsibility for the care of the exhibition. It is understood that the centre will follow unpacking and repacking instructions, fulfill installation requirements, complete the *Condition Report/Arrival*, and confirm the *Check List* and *Crate List* on arrival. On departure, the exhibiting centre will complete the *Condition Report/Departure* and the *Publicity and Attendance Report* as well as confirm the *Check List* and repack according to the *Crate List*.

When Installation Officers accompany the exhibition, *Condition Reports* are completed in collaboration with the client gallery staff. *Any radical changes in condition must be reported immediately to the Scheduling Coordinator, Extension Services, (416) 977-0414, ext. 309. No repairs are to be implemented without the express permission of the Art Gallery of Ontario Extension Services.*

Publicity photographs are supplied by the Art Gallery of Ontario in your *Information Kit* sent two months prior to the opening of the exhibition. Slides or photographs may not be taken of the works of art in the circulating exhibitions without written permission from the Art Gallery of Ontario Extension Services, as the works are protected by copyright laws. All reproductions must be of the entire work of art, without cropping or any alteration by overprinting, superimposed imagery, coloured stock or inks. Specific permission must be obtained for a "detail" view, and the detail must be so identified in the title caption.

Exhibiting Period

Exhibitions are generally offered for a three- to six-week period. Dates on the *Confirmation of Agreement* are the official opening and closing dates at your centre. (Note: These dates are often published in the exhibition catalogue.) Shipping is arranged in order to accommodate installation and dismantling. If the exhibition is held over beyond the specified closing date without permission from the Art Gallery of Ontario, an additional rental fee will be charged. If either delivery or pick-up does not occur as previously scheduled, telephone the Scheduling Coordinator, Extension Services, (416) 977-0414, ext. 309.

Exhibition Fee

The exhibition fee stated in the *Catalogue* reflects a portion of organizational costs and insurance in cases where loss or damage arise without fault or inattention on the part of the borrower. Costs for exhibitions designed for national circuit include the exhibition fee *plus* a share of the shipping expenses. Exhibitions designed for national circulation have an exhibition fee that reflects the cost inherent in preparation for a national tour. A specified number of catalogues and/or posters is often included in the exhibition fee. These may be distributed by the centre free of charge or sold at a price *not less than* that established by the Book Shop and the Reproduction Shop at the Art Gallery of Ontario. The selling prices are provided in the *Information Kit*.

Space Requirements

Please note that the space requirement given in running metres in the *Catalogue* is simply twice the total horizontal measurement of all works, frame to frame, and represents the approximate wall space required for the exhibition. Space required for three-dimensional work is given in square metres. As exhibition information is often printed up to three years in advance, actual requirements may not be available at time of printing. Updated information on actual space requirements will be sent to the participating galleries as soon as it is confirmed. When selecting an exhibition, please provide on your *Booking Form/Exhibitions* the gallery space in which you plan to exhibit, with its dimensions. This information assists us in future planning.

Insurance and Protection

The Art Gallery of Ontario Extension Services limits the privilege of borrowing to those institutions that maintain a good record in handling exhibitions.

All the exhibitions are insured during transit and display. This does not absolve the exhibitors from responsibility while the exhibition is in their care. If Extension Services has reason to believe that the exhibitor is guilty of negligence in not providing adequate protection against fire, theft, and damage, or of negligence in packing, disregarding instructions, or not reporting damage immediately, the exhibitor may be held responsible for claims resulting from damage or loss. Therefore, it is essential that the exhibitor carry insurance to cover legal liability.

All damage must be reported immediately to the Scheduling Coordinator, Art Gallery of Ontario Extension Services, (416) 977-0414, ext. 309.

Publicity

Acknowledgements to the Art Gallery of Ontario and to persons and institutions lending and sponsoring the exhi-

bitions *must* be made in all public announcements, invitations, posters, press releases, radio, television, or any other promotional material. A credit line will be supplied in letters of confirmation and the *Information Kit*.

An *Information Kit* will be sent two months in advance of the opening of the exhibitions for use of the centre. Included are fully labelled publicity photographs and a press release, if available.

Sale of Works

Some works included in the Art Gallery of Ontario Extension Services circulating exhibitions are for sale. Inquiries regarding purchase should be addressed to Extension Services, which will, in turn, direct them to the artist/lender.

The Art Gallery of Ontario receives no commission on sales.

Catalogues and Audio-Visual Material

When catalogues, brochures, posters, films, slides, or videotapes are included as adjuncts to an exhibition, their costs are generally absorbed by the Art Gallery of Ontario.

Admission Charge

We recognize that it is the privilege of the exhibiting centre to establish its own admission policy. However, it should be understood that, owing to the nature of the subsidies granted to the Art Gallery of Ontario Extension Services, we recommend that no special surcharge be affixed for travelling exhibitions. When exhibitions are directly supported through the Museum Assistance Programmes of the National Museums of Canada, borrowers may *not* charge a special admission fee.

Shipping

All shipments of exhibitions are "door-to-door," and when heavy crates are expected, arrangements for handling should be made by the exhibiting centre. As information is printed in many cases two or three years ahead of time, the numbers and weights can only be approximate. Updated information will be forwarded to participating galleries. If exhibitions/display materials are arriving by train and the crates are heavy and you do not have anyone available to assist the driver, notify your CN/CP shipping agent that it is a two-person pick-up to avoid unnecessary delays. When telephoning your shipping agent, be certain to specify that the crates are blue and contain works of art from the Art Gallery of Ontario. This will ensure careful handling.

Shipping arrangements are made by the Art Gallery of Ontario Extension Services. However, if the exhibition is being shipped by train, you are requested to confirm the forwarding date with your local CN/CP Express agent three days prior to pick-up. All centres are required to obtain an Express Prepaid Shipping Contract book from their local CN/CP Express agent. Please ship the exhibition *prepaid* (indicating the Art Gallery of Ontario as the shipper) to the next receiving centre indicated on the *Confirmation of Agreement*. *Please do not insure in transit.*

BOOKING "ARTISTS WITH THEIR WORK" PROGRAMS

All requests for "Artists with their Work" exhibitions to be held before April 1988 should be received by the Program Coordinator, Extension Services, by January 1987. All scheduling will be done once a year in order to distribute programs proportionately throughout the province.

GENERAL INFORMATION

Please refer to the "*Artists with their Work*" catalogue for further information on individual artists. Additional biographical and visual material on the participating artists is available through Extension Services. In order to secure your program dates, forward a completed "*Artists with their Work*" *Booking Form* to the Program Coordinator, Extension Services. All arrangements with the participating artists will be made by the Program Coordinator, Extension Services.

BOOKING FESTIVAL ONTARIO PROGRAMS

As a participating agency of the Ministry of Citizenship and Culture's *Festival Ontario* Program, the Art Gallery of Ontario Extension Services is able to provide exhibitions of either historical or contemporary art. These exhibitions may be developed in direct response to a community's request or may be drawn from the circulating exhibition program. Through its "*Artists with their Work*" program, the Art Gallery of Ontario can organize exhibitions and workshops in contemporary art media such as painting and drawing, printmaking, sculpture/installation, photography, holography, filmmaking, and video. The *Speakers Service* may be used to book lecturers who will speak on specified organized exhibitions or on more general topics. Programs are coordinated and developed in consultation with a festival organizing committee to suit individual community interests. (Refer to the *Speakers Service* information in this *Catalogue*).

Inquiries for *Festival Ontario* should be directed to the Program Coordinator, Art Gallery of Ontario Extension Services, (416) 977-0414, ext. 305. For further information on the programs available from other agencies through *Festival Ontario*, refer to the *Resource Information* section of this *Catalogue of Extension Services*.

SPECIAL LOANS FROM THE COLLECTION OF THE ART GALLERY OF ONTARIO

Works from the collection are available for loan to art galleries in the Province of Ontario. Please direct inquiries in writing to the Director, Art Gallery of Ontario. A *Standard Facilities Report* on your centre must be on file with Extension Services before a loan can be approved.

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Foreword
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Space Requirements
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Catalogues and Audio-Visual Material
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Booking Festival Ontario

Special Loans from the Collection of the Art Gallery of Ontario

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Storage
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Cleaning
Repacking
Sculpture
Plexiglass Display Cases

Suggested Reading List

SPEAKERS SERVICE

Talks Relating to Travelling Exhibitions
General Art Subjects
Lectures on Major Exhibitions at the Art Gallery of Ontario
Talks and Workshops on Docent Training
Community Responsibilities
Art Gallery of Ontario Extension Services' Responsibilities
Speakers Available

ADVISORY SERVICE

"ARTISTS WITH THEIR WORK"

Participating Artists by Medium, 1987

Filmmaking
Painting and Drawing
Photography
Printmaking
Projects and Performance
Sculpture/Installation
Video

Responsibilities

The Exhibiting Centre
Art Gallery of Ontario Extension Services
Artist

Upcoming "Artists with their Work" Programs, 1987

CONTACT 1986-87

Henry Moore: Shelter Sketch-Book Portfolio
Vogue and Harper's Bazaar Fashion Covers: 1910-1925
William Henry Bartlett's Upper Canada

CONTACT 1987-88

David Hockney Portfolio: A Hollywood Collection
Photographs of Canadian Artists from the Newton Mac-Tavish Collection
Stan Denniston: Reminders
Walter Trier: Lilliput Covers

MULTIMEDIA

Harold Town: A Retrospective
Joyce Wieland
Liz Magor
The 1950s: A Decade of Painting and Graphics (working title)
Twentieth-Century British Art from the Collection of the Art Gallery of Ontario (working title)

CONTENTS

PAINTING AND DRAWING

Arthur Hughes: The Lady with the Lilacs (AGO COLLECTION IN FOCUS)

The Art of Thomas Rowlandson: Watercolour, Prints and Books from the Collection of the Art Gallery of Ontario

Augustus John: *The Marchesa Casati* (Masterpiece Exhibition Series)

Boris Anisfeld (working title)

Chin Chiang and the Dragon's Dance

Collectors' Canada (working title)

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario (working title)

Jack Bush: Early Work

Landscapes of the Mind: Images of Ontario

North Baffin Drawings: Drawings collected by Terry Ryan on North Baffin Island in 1964

Paterson Ewen: Phenomena (1971-1987) (working title)

Preferred Places: A Selection of British Landscape Watercolours from the Collection of the Art Gallery of Ontario

Shirley Wiitasalo

Sympathetic Realism: George A. Reid and the Academic Tradition

Written Images: A Selection of Sequential Works

PHOTOGRAPHY

At the Juncture of Self and Others (working title)

Photographs of László Moholy-Nagy

Signs (working title)

Weegee

PRINTS

A Century of Printmaking in Canada: A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario

The Dada Period in Cologne: Selections from the Fink-Eggert Collection (working title)

French Printmaking of the Eighteenth Century (working title)

Georges Rouault: Miserere

James McNeill Whistler and His Circle: Etchings and Lithographs from the Collection of the Art Gallery of Ontario

SCULPTURE

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection

The Historic Period in Canadian Inuit Art (working title)

A Selection of Works from the Loring and Wyle Retrospective (working title)

Rodin to Moore: Sculpture from the Collection of the Art Gallery of Ontario

RESOURCE INFORMATION

I Granting Agencies

Canada Council

National Museums of Canada

Ontario Arts Council

Ontario Ministry of Citizenship and Culture

II Program Sources

Arts Organizations

Audio-Visual Resources

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"Artists with their Work" Booking Form

ADDENDUM: CATALOGUE OF EXTENSION SERVICES 1987

The *Addendum* provides corrections and updated information on the exhibition listings printed in the previous and present year's *Catalogue*. It also lists the established itineraries of current and future exhibitions. Please be aware that cancellations do occur. If you are interested in an exhibition that appears to be fully booked, contact the Scheduling Coordinator, Extension Services, (416) 977-0414, ext. 309, for the most recent information.

The Art of Thomas Rowlandson: Watercolours, Prints, and Books from the Collection of the Art Gallery of Ontario

Previously listed as *Thomas Rowlandson Caricaturist and Illustrator* (working title)

Circulation dates: July 1987–April, 1988

Exhibition fully booked.

Exhibition sponsored by Chase Manhattan Bank of Canada.

Itinerary at time of printing:

Art Gallery of Ontario
July 18–September 13, 1987

Surrey Art Gallery, B.C.
November 26, 1987–January 3, 1988

Acadia University Art Gallery, Wolfville, N.S.
January 24–February 28, 1988

Stewart Hall Art Gallery
Pointe Claire Cultural Centre, P.Q.
March 19–April 17, 1988

Augustus John: The Marchesa Casati

(Masterpiece Exhibition Series)

Circulation dates: August–November, 1987

Exhibition fully booked.

Itinerary at time of printing:

Art Gallery of Ontario
April 5–May 31, 1987

Laurentian University Museum and Arts Centre, Sudbury
August 19–September 13, 1987

Macdonald Stewart Art Centre, Guelph
September 25–October 18, 1987

Sarnia Public Library and Art Gallery
October 30–November 30, 1987

A Century of Printmaking in Canada: A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario

Previously listed as *A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario*.

Circulation dates: November 1986–March 1987

Exhibition fully booked.

Itinerary at time of printing:

Art Gallery of Ontario
July 5–August 31, 1986

Grimsby Public Art Gallery
November 27, 1986–January 4, 1987

Rodman Hall Arts Centre, St. Catharines
February 6–March 1, 1987

Chin Chiang and the Dragon's Dance

Circulation dates: September 1987–March 1988

Exhibition fully booked.

Itinerary at time of printing:

Art Gallery of Ontario
January 30–March 23, 1986

Whitby Arts Inc., The Station Gallery
November 7–29, 1987

Sarnia Public Library and Art Gallery
January 17–February 21, 1988

The Gallery & Library, Cambridge
March 12–April 9, 1988

Georges Rouault: Miserere

Circulation dates: January 1986–February 1987

Exhibition fully booked.

Updated itinerary:

Sarnia Public Library and Art Gallery
February 21–March 24, 1986

The Art Gallery of Peterborough
April 24–May 18, 1986

Chatham Cultural Centre
June 27–July 27, 1986

Laurentian University Museum and Arts Centre, Sudbury
December 3–21, 1986

Art Gallery of Ontario
January 17–March 22, 1987

Harold Town: A Retrospective

Circulation dates: May 1986–June 1987

Exhibition fully booked.

Assisted by McClelland and Stewart, made possible by a grant from the Canada Council.

Updated itinerary:

Art Gallery of Ontario
May 16–July 6, 1986

Kitchener/Waterloo Art Gallery
July 17–August 31, 1986

Art Gallery of Nova Scotia, Halifax
January 22–March 8, 1987

Art Gallery of Windsor
April 12–May 17, 1987

Jack Bush: Early Work

Previously listed as *Early Jack Bush* (working title)

Sponsored by Northern Telecom Limited

James McNeill Whistler and His Circle: Etchings and Lithographs from the Collection of the Art Gallery of Ontario

Circulation dates: September 1986–August 1987

Exhibition fully booked.

Updated Itinerary:

Kitchener/Waterloo Art Gallery
September 4–October 5, 1986

Chatham Cultural Centre
December 5, 1986–January 6, 1987

The Art Gallery of Peterborough
January 16–February 15, 1987

Art Gallery of Northumberland, Cobourg
April 24–May 24, 1987

Joyce Wieland

Previously listed as *Joyce Wieland* (working title).

Circulation dates: September 1987–March 1988

Exhibition fully booked.

A poster is available through the Reproduction Shop.

Made possible by a grant from the Canada Council.

Itinerary at time of printing:

Art Gallery of Ontario
April 16–June 28, 1987

Confederation Centre Art Gallery and Museum, Charlotte-town, P.E.I.
October 16–November 15, 1987

Beaverbrook Art Gallery, Fredericton, N.B.
tba

Mackenzie Art Gallery, Regina, Sask.
February 19–March 31, 1988

Landscapes of the Mind: Images of Ontario

Previously listed as *Images of Ontario*.

Liz Magor

Previously listed as *Liz Magor* (working title)

Circulation dates: February 1987–March 1988

Exhibition fully booked.

Made possible by a grant from the Canada Council.

Itinerary at time of printing:

Art Gallery of Ontario
September 6–November 2, 1986

Mendel Art Gallery, Saskatoon, Sask.
February 20–March 29, 1987

49th Parallel Centre for Contemporary Art, New York, N.Y.
May 2–30, 1987

The Winnipeg Art Gallery, Man.
June 15–August 9, 1987

Musée d'art contemporain, Montreal, P.Q.
September 10–October 25, 1987

Dalhousie Art Gallery, Halifax, N.S.
November 27, 1987–January 17, 1988

North Baffin Drawings Collected by Terry Ryan on North Baffin Island in 1964

Previously listed as *Baffin Island Drawings*

Circulation dates: April 1986–March 1987

Exhibition fully booked.

Made possible by a grant from the Canada Council.

Updated Itinerary:

Art Gallery of Ontario
April 19–June 8, 1986

Sarnia Public Library and Art Gallery
August 29–September 29, 1986

Art Gallery of Greater Victoria, B.C.
January 15–March 1, 1987

Art Gallery of Windsor
May 24–June 28, 1987

Photographs of László Moholy-Nagy

Circulation dates: April 1986–April 1987

Exhibition fully booked.

Updated Itinerary:

Inverarden Regency Cottage Museum, Cornwall
April 1–30, 1986

Presentation House Gallery, North Vancouver, B.C.
September 4–October 26, 1986

Mackenzie Art Gallery, Regina, Sask.
November 21–January 11, 1987

Laurentian University Museum and Arts Centre, Sudbury
February 18–March 15, 1987

Preferred Places: A Selection of British Landscape Watercolours from the Collection of the Art Gallery of Ontario

Previously listed as *Preferred Places: a Selection of British Watercolours from the collection of the Art Gallery of Ontario*

Circulation dates: January–July 1987

Exhibition fully booked.

Itinerary at time of printing:

Art Gallery of Ontario
November 30, 1984–January 13, 1985

Glendon Gallery, Toronto
January 8–February 15, 1987

Kitchener/Waterloo Art Gallery
February 26–April 26, 1987

Sarnia Public Library and Art Gallery
June 5–July 6, 1987

Rodin to Moore: Sculpture from the Collection of the Art Gallery of Ontario

Circulation dates: March 1987–April 1988

Exhibition fully booked.

Itinerary at time of printing:

The Gallery/Stratford
March 27–April 26, 1987

Sarnia Public Library and Art Gallery
July 10–August 10, 1987

Thunder Bay Art Gallery
October 15–November 29, 1987

Laurentian University Museum and Arts Centre, Sudbury
January 6–31, 1988

Rodman Hall Arts Centre, St. Catharines
March 4–April 3, 1988

A Selection of Works from the Loring and Wyle Retrospective (working title)

Circulation dates: November 1987–July 1988

Exhibition fully booked.

A poster is available through the Reproduction Shop.

Itinerary at time of printing:

Art Gallery of Ontario
July 24–October 18, 1987

Laurentian University Museum and Arts Centre, Sudbury
December 9, 1987–January 3, 1988

Art Gallery of Algoma, Sault Ste. Marie
January 18–February 5, 1988

The Gallery/Stratford
February 19–March 20, 1988

The Art Gallery of Peterborough
April 7–May 8, 1988

Oakville Galleries
June 23–July 24, 1988

Sympathetic Realism: George A. Reid and the Academic Tradition

Previously listed as *George Reid and the Academic Tradition* (working title)

Circulation dates: August 1986–September 1987

Exhibition fully booked.

Itinerary at time of printing:

Art Gallery of Ontario
August 22–October 19, 1986

Thunder Bay Art Gallery
November 14–December 29, 1986

Kitchener/Waterloo Art Gallery
January 15–February 22, 1987

Burlington Cultural Centre
March 5–29, 1987

Rodman Hall Arts Centre, St. Catharines
April 10–May 17, 1987

The Art Gallery of Peterborough
June 4–July 5, 1987

Art Gallery of Windsor
August 2–September 13, 1987

Twentieth Century British Art from the Collection of the Art Gallery of Ontario (working title)

Circulation dates: August 1987–July 1988

Exhibition fully booked.

Itinerary at time of printing:

Art Gallery of Peterborough
August 13–September 13, 1987

Rodman Hall Arts Centre, St. Catharines
October 2–November 1, 1987

Art Gallery of Ontario
January 23–March 13, 1988

Sarnia Public Library and Art Gallery
June 11–July 11, 1988

Weegee

Circulation dates: September 1986–August 1987

Exhibition fully booked.

Itinerary at time of printing:

Glendon Gallery, Toronto
September 4–29, 1986

The Nickle Arts Museum, Calgary, Alta.
October 31–November 30, 1986

Macdonald Stewart Art Centre, Guelph
February 14–March 22, 1987

Inverarden Regency Cottage Museum, Cornwall
April 15–May 15, 1987

Dalhousie Art Gallery, Halifax, N.S.
June 4–July 12, 1987

EXTENSION SERVICES PAST YEAR'S PROGRAMS 1986

Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie 1980
Chatham Cultural Centre
January 3-26, 1986

Ron Shuebrook: Recent Reliefs and Drawings
CONTACT Exhibition
Art Gallery of York University,
Toronto
January 6-31, 1986

Jane Buyers: Installation
"Artists with their Work" Workshop
St. Lawrence College Saint-Laurent
Art Gallery, Kingston
January 7-9, 1986

Jane Buyers: Sculpture
"Artists with their Work" Exhibition
St. Lawrence College Saint-Laurent
Art Gallery, Kingston
January 7-30, 1986

George Raab: Graphics
"Artists with their Work" Workshop
Hennepin Art Gallery, Welland
January 9-10, 1986

John Brown and Wendy Coad: Painting and Drawing
"Artists with their Work" Workshop
Art Gallery of Northumberland,
Cobourg
January 10, 1986

George Raab: Graphics
"Artists with their Work" Exhibition
Hennepin Art Gallery, Welland
January 10-31, 1986

Contemporary International Prints from the Gift of Mr. and Mrs. Neville Burston
Tom Thomson Memorial Art Gallery,
Owen Sound
January 10-February 2, 1986

John Brown and Wendy Coad: Painting and Drawing
"Artists with their Work" Exhibition
Art Gallery of Northumberland,
Cobourg
January 10-February 9, 1986

William Notman: The Stamp of a Studio
The Edmonton Art Gallery, Alta.
January 10-February 9, 1986

Clarissa Inglis: Sculpture
"Artists with their Work" Exhibition
Art Gallery of Windsor
January 12-February 16, 1986

Wendy Coad: Painting and Drawing
"Artists with their Work" Workshop
Art Gallery of Northumberland,
Cobourg
January 13-14, 1986

General Idea: Video Screening
"Artists with their Work" Program
White Water Gallery, North Bay
January 15-16, 1986

John Brown: Painting
"Artists with their Work" Workshop
Laurentian University Museum and
Arts Centre, Sudbury
January 15-17, 1986

John Brown: Installation
"Artists with their Work" Exhibition
Laurentian University Museum and
Arts Centre, Sudbury
January 15-February 9, 1986

Henry Moore: Sculpture, Drawings and Prints in the Collection of the Art Gallery of Ontario
Speakers Service
Thunder Bay Art Gallery
January 17, 1986

Clarissa Inglis: Installation
"Artists with their Work" Workshop
Art Gallery of Windsor
January 22-24, 1986

John Brown: Painting and Drawing
"Artists with their Work" Workshop
Art Gallery of Northumberland,
Cobourg
January 29-30, 1986

Chin Chiang and the Dragon's Dance
Art Gallery of Ontario
January 30-March 23, 1986

Sybil Goldstein: Painting
"Artists with their Work" Exhibition
St. Lawrence College Saint-Laurent
Art Gallery, Kingston
February 3-27, 1986

Sybil Goldstein: Painting
"Artists with their Work" Workshop
St. Lawrence College Saint-Laurent
Art Gallery, Kingston
February 5-7, 1986

Anna Gronau: Film Screening
"Artists with their Work" Program
Kingston Artists' Association Inc.
February 7-8, 1986

Atma Buddhi Manas: The Later Work of Lawren S. Harris
Vancouver Art Gallery, B.C.
February 7-March 16, 1986

Nancy Johnson: Painting and Drawing
"Artists with their Work" Exhibition
Spectrum Art Gallery, London,
Ontario
February 11-March 8, 1986

Jane Buyers: Sculpture
"Artists with their Work" Workshop
Laurentian University Museum and
Arts Centre, Sudbury
February 12-14, 1986

Jane Buyers: Sculpture
"Artists with their Work" Exhibition
Laurentian University Museum and
Arts Centre, Sudbury
February 12-March 9, 1986

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario
Laurentian University Museum and
Arts Centre, Sudbury
February 12-March 9, 1986

Judith Doyle: Film Screening
"Artists with their Work" Program
London Regional Art Gallery,
Ontario
February 14, 1986

Canadian Jungle: The Later Work of Arthur Lismer
Montreal Museum of Fine Arts, P.Q.
February 14-March 30, 1986

Midi Onodera: Film Screening
"Artists with their Work" Program
London Regional Art Gallery,
Ontario
February 21, 1986

Fast Würms Films: Film Screenings
"Artists with their Work" Program
Kingston Artists' Association Inc.
February 21-23, 1986

Georges Rouault: Miserere
Sarnia Public Library and
Art Gallery
February 21-March 24, 1986

Nancy Johnson: Painting and Drawing
"Artists with their Work" Workshop
Spectrum Art Gallery, London,
Ontario
February 22, 1986

Clarissa Inglis: Installation
"Artists with their Work" Workshop
Kitchener/Waterloo Art Gallery
February 27-28, 1986

Clarissa Inglis: Sculpture
"Artists with their Work" Exhibition
Kitchener/Waterloo Art Gallery
February 27-March 23, 1986

Anna Gronau: Film Screening
"Artists with their Work" Program
London Regional Art Gallery,
Ontario
February 28, 1986

Portraits in Action: Travelling Hands On

Belleville Public Library Gallery
March 3-27, 1986

Charles Pachter and Margaret Atwood: The Journals of Susanna Moodie 1980

Belleville Public Library Gallery
March 3-27, 1986

Fashion Covers: 1910-1925

CONTACT Exhibition
Aurora Public Library
March 3-28, 1986

Robert Wiens: Sculpture

"Artists with their Work" Workshop
Arteite Inc., Windsor
March 5-6, 1986

Robert Wiens: Sculpture/ Installation

"Artists with their Work" Exhibition
Arteite Inc., Windsor
March 5-30, 1986

William Notman: The Stamp of a Studio

Burlington Cultural Centre
March 6-30, 1986

Jack Bush: Early Work

Laurentian University Museum and Arts Centre, Sudbury
March 12-April 6, 1986

Christopher Pratt

Speakers Service
Woodstock Art Gallery
March 24, 1986

Henry Moore: Sculpture, Drawings and Prints from the Collection of the Art Gallery of Ontario

The Art Gallery of Peterborough
March 27-April 20, 1986

Peter Dykhuys: Painting

"Artists with their Work" Exhibition
Whitby Arts Inc., The Station Gallery
March 29-April 20, 1986

Photographs of László Moholy-Nagy

Inverarden Regency Cottage Museum, Cornwall
April 1-30, 1986

Picasso: Head of a Woman (Fernande)

Masterpiece Exhibition Series
Chatham Cultural Centre
April 4-27, 1986

Pamela Williams: Photography

"Artists with their Work" Workshop
Niagara Artists' Centre,
St. Catharines
April 5-6, 1986

Pamela Williams: Photography

"Artists with their Work" Exhibition
Niagara Artists' Centre,
St. Catharines
April 5-26, 1986

Atma Buddhi Manas: The Later Work of Lawren S. Harris

The Winnipeg Art Gallery, Manitoba
April 5-May 18, 1986

Joan Krawczyk: Painting

"Artists with their Work" Exhibition
The Temiskaming Art Gallery,
Haileybury
April 8-May 3, 1986

Edouard Boubat: A Portfolio of Photographs

CONTACT Exhibition
Pembroke Public Library
April 10-May 1, 1986

Joan Krawczyk: Painting

"Artists with their Work" Workshop
The Temiskaming Art Gallery,
Haileybury
April 11-13, 1986

Fashion Covers: 1910-1925

CONTACT Exhibition
London Historical Museums,
Ontario
April 14-May 12, 1986

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection

Glendon Gallery, Toronto
April 17-May 18, 1986

Peter Dykhuys: Painting

"Artists with their Work" Workshop
Whitby Arts Inc., The Station Gallery
April 18-20, 1986

Recollections: Ten Women of Photography

Rodman Hall Arts Centre,
St. Catharines
April 19-May 18, 1986

Malcolm Rains: Painting

"Artists with their Work" Exhibition
Gairloch Gallery, Oakville
April 19-May 24, 1986

North Baffin Drawings: Drawings Collected by Terry Ryan on North Baffin Island

Art Gallery of Ontario
April 19-June 8, 1986

Malcolm Rains: Painting

"Artists with their Work" Workshop
Gairloch Gallery, Oakville
April 24, 1986

Georges Rouault: Miserere

The Art Gallery of Peterborough
April 24-May 18, 1986

Martha Davis: Film Screening

"Artists with their Work" Program
Niagara Artists' Centre,
St. Catharines
April 25-26, 1986

Canadian Jungle: The Later Work of Arthur Lismer

The Edmonton Art Gallery, Alberta
April 25-June 8, 1986

Malcolm Rains: Painting

"Artists with their Work" Workshop
Gairloch Gallery, Oakville
April 26-27, 1986

Tom Benner: Sculpture & Graphics

"Artists with their Work" Exhibition
Blyth Festival Gallery
May 1-June 1, 1986

Jack Bush: Early Work

Speakers Service
Thunder Bay Art Gallery
May 2, 1986

Jack Bush: Early Work

Thunder Bay Art Gallery
May 2-25, 1986

William Notman: The Stamp of a Studio

Art Gallery of Windsor
May 2-June 1, 1986

Toronto Painting '84

The Edmonton Art Gallery, Alta.
May 2-June 8, 1986

Tonie Leshyk: Installation

"Artists with their Work" Exhibition
Burlington Cultural Centre
May 9-June 15, 1986

Jane Buyers: Sculpture

"Artists with their Work" Exhibition
Thunder Bay Art Gallery
May 14-June 29, 1986

Jane Buyers: Sculpture

"Artists with their Work" Workshop
Thunder Bay Art Gallery
May 15-17, 1986

Harold Town: A Retrospective

Art Gallery of Ontario
May 16-July 6, 1986

Augustin Anaittuq

Laurentian University Museum and Arts Centre, Sudbury
May 22-June 15, 1986

Tonie Leshyk: Installation

"Artists with their Work" Workshop
Burlington Cultural Centre
May 24-25, 1986

Edouard Boubat: A Portfolio of Photographs

CONTACT Exhibition
McMaster University Art Gallery,
Hamilton
May 25-June 28, 1986

Ron Shuebrook: Recent Reliefs and Drawings

CONTACT Exhibition
The Temiskaming Art Gallery,
Haileybury
May 26-June 16, 1986

Clarissa Inglis: Sculpture

"Artists with their Work" Exhibition
Grimsby Public Art Gallery
May 28-June 22, 1986

Picasso: Head of a Woman (Fernande)

Masterpiece Exhibition Series
Art Gallery of Ontario
May 29-August 9, 1986

Clarissa Inglis: Sculpture

"Artists with their Work" Workshop
Grimsby Public Art Gallery
May 30-31, 1986

Tom Benner: Sculpture and Graphics

"Artists with their Work" Workshop
Blyth Festival Gallery
May 31, 1986

Fashion Covers: 1910-1925

CONTACT Exhibition
Inverarden Regency Cottage
Museum, Cornwall
June 1-30, 1986

Portraits in Action: Travelling Hands On

Children's Museum, Hamilton
June 3-26, 1986

Midi Onodera: Film Screening

"Artists with their Work" Program
Ed Video Inc., Guelph
June 6, 1986

Rae Johnson: Painting

"Artists with their Work" Exhibition
Lynnwood Arts Centre, Simcoe
June 6-29, 1986

Sybil Goldstein: Painting

"Artists with their Work" Workshop
City of Brampton Public Library
and Art Gallery
June 7, 1986

Rae Johnson: Painting

"Artists with their Work" Workshop
Lynnwood Arts Centre, Simcoe
June 7-8, 1986

Sybil Goldstein: Painting

"Artists with their Work" Exhibition
City of Brampton Public Library
and Art Gallery
June 7-28, 1986

Recollections: Ten Women of Photography

Sarnia Public Library and Art
Gallery
June 7-July 7, 1986

David Clarkson, Marlene Creates, Robert McNealy, Reinhard Reitzenstein, Susan Schelle: Process to 3-D

"Artists with their Work" Group
Sculpture Exhibition
The Gallery/Stratford
15th Annual Stratford Festival of
Arts and Crafts
FESTIVAL ONTARIO
June 7-August 31, 1986

Atma Buddhi Manas: The Later Work of Lawren S. Harris

Art Gallery of Nova Scotia, Halifax
June 12-July 13, 1986

Jack Bush: Early Work

Speakers Service
Oakville Galleries
June 12, 1986

Jack Bush: Early Work

Oakville Galleries
June 12-July 13, 1986

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection

Laurentian University Museum and
Arts Centre, Sudbury
June 18-July 13, 1986

Georges Rouault: Miserere

Chatham Cultural Centre
June 27-July 27, 1986

Ron Shuebrook: Recent Reliefs and Drawings

CONTACT Exhibition
Belleville Public Library Gallery
July 2-26, 1986

Moira Clark: Graphics

"Artists with their Work" Exhibition
Thunder Bay Art Gallery
July 2-August 3, 1986

Moira Clark: Graphics

"Artists with their Work" Workshop
Thunder Bay Art Gallery
July 4-6, 1986

A Century of Printmaking in Canada: A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario

Art Gallery of Ontario
July 5-August 10, 1986

Toronto Painting '84

Art Gallery of Algoma, Sault Ste.
Marie
July 5-August 31, 1986

David Clarkson, Robert McNealy, Reinhard Reitzenstein, Susan Schelle: Process to 3-D

"Artists with their Work" Workshop
The Gallery/Stratford
15th Annual Stratford Festival of
Arts and Crafts
FESTIVAL ONTARIO
July 11, 1986

Lupe Rodriguez: Painting

"Artists with their Work" Exhibition
Gairloch Gallery, Oakville
July 12-August 31, 1986

Lupe Rodriguez: Painting

"Artists with their Work" Workshop
Gairloch Gallery, Oakville
July 14, 1986

Harold Town: A Retrospective

Kitchener/Waterloo Art Gallery
July 17-August 31, 1986

Lupe Rodriguez: Painting

"Artists with their Work" Workshop
Gairloch Gallery, Oakville
July 27, 1986

Gail Swithenbank: Sculpture on the Grounds

"Artists with their Work" Workshop
Lynnwood Arts Centre, Simcoe
Simcoe Friendship Festival,
FESTIVAL ONTARIO
July 29, 1986

Tom Benner, Robert Bowers, Spring Hurlbut, Reinhard Reitzenstein, Gail Swithenbank: Sculpture on the Grounds

"Artists with their Work" Exhibition
Lynnwood Arts Centre, Simcoe
Simcoe Friendship Festival,
FESTIVAL ONTARIO
August 1-September 28, 1986

Edouard Boubat: A Portfolio of Photographs

CONTACT Exhibition
Belleville Public Library Gallery
August 4-30, 1986

Fashion Covers: 1910-1925

The Temiskaming Art Gallery,
Haileybury
August 11-September 8, 1986

Recollections: Ten Women of Photography

Centennial Gallery, Oakville
August 22-September 22, 1986

EXTENSION SERVICES PAST YEAR'S PROGRAMS 1986

Sympathetic Realism: George A. Reid and the Academic Tradition

Art Gallery of Ontario
August 22–October 19, 1986

Lupe Rodriguez: Painting

"Artists with their Work" Workshop
Gairloch Gallery, Oakville
August 24, 1986

Jack Bush: Early Work

Woodstock Art Gallery
August 29–September 28, 1986

North Baffin Drawings: Drawings Collected by Terry Ryan on North Baffin Island

Sarnia Public Library and Art Gallery
August 29–September 29, 1986

Marlene Creates: Installation

"Artists with their Work" Workshop
White Water Gallery, North Bay
September 3, 1986

George Raab: Graphics

"Artists with their Work" Exhibition
Atikokan Centennial Museum
September 1–October 5, 1986

George Raab: Graphics

"Artists with their Work" Workshop
Atikokan Centennial Museum
September 3–4, 1986

Marlene Creates: Installation

"Artists with their Work" Exhibition
White Water Gallery, North Bay
September 4–27, 1986

Weegee

Glendon Gallery, Toronto
September 4–29, 1986

James McNeill Whistler and His Circle: Etchings and Lithographs from the Art Gallery of Ontario

Kitchener/Waterloo Art Gallery
September 4–October 12, 1986

Photographs of László Moholy-Nagy

Presentation House Gallery, North Vancouver, B.C.
September 4–October 26, 1986

Ron Shuebrook: Recent Reliefs and Drawings

CONTACT Exhibition
Chatham Cultural Centre
September 5–28, 1986

Toronto Painting '84

The Gallery/Stratford
September 5–October 12, 1986

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection

The Nickle Arts Museum, Calgary, Alberta
September 5–October 19, 1986

Liz Magor

Art Gallery of Ontario
September 6–November 2, 1986

Lenni Workman: Wall Mural

"Artists with their Work" Exhibition
Dundas Valley School of Art
September 1986

Elizabeth MacKenzie: Wall Drawing

"Artists with their Work" Workshop
Laurentian University Museum and Arts Centre, Sudbury
Sudbury Arts Festival, FESTIVAL ONTARIO
September 10–12, 1986

Elizabeth MacKenzie: Wall Drawing

"Artists with their Work" Exhibition
Laurentian University Museum and Arts Centre, Sudbury
Sudbury Arts Festival, FESTIVAL ONTARIO
September 10–October 5, 1986

Picasso: Head of a Woman (Fernande)

Masterpiece Exhibition Series
Laurentian University Museum and Arts Centre, Sudbury
Sudbury Arts Festival, FESTIVAL ONTARIO
September 10–October 5, 1986

Lupe Rodriguez: Painting

"Artists with their Work" Exhibition
Thunder Bay Art Gallery
September 10–October 19, 1986

William Notman: The Stamp of a Studio

Art Gallery of Northumberland, Cobourg
September 12–October 5, 1986

Recollections: Ten Women of Photography

Speakers Service
Oakville Galleries
September 14, 1986

Midi Onodera: Film Screening

"Artists with their Work" Program
Artcite Inc., Windsor
September 18, 1986

Tom Benner and Reinhard

Reitzenstein: Sculpture on the Grounds

"Artists with their Work" Workshop
Lynnwood Arts Centre, Simcoe
Simcoe Friendship Festival, FESTIVAL ONTARIO
September 19, 1986

Toronto Painting '84

Speakers Service
The Gallery/Stratford
September 21, 1986

Tom Benner and Reinhard Reitzenstein: Sculpture on the Grounds

"Artists with their Work" Workshop
Lynnwood Arts Centre, Simcoe
Simcoe Friendship Festival, FESTIVAL ONTARIO
September 25, 1986

Robert Bowers: Sculpture on the Grounds

"Artists with their Work" Workshop
Lynnwood Arts Centre, Simcoe
Simcoe Friendship Festival, FESTIVAL ONTARIO
September 26, 1986

Vogue and Harper's Bazaar Fashion Covers: 1910–1925

Belleville Public Library Gallery
October 3–31, 1986

Henry Moore: Shelter Sketch-Book Portfolio

CONTACT Exhibition
Inverarden Regency Cottage Museum, Cornwall
October 3–31, 1986

Brian Burnett: Painting

"Artists with their Work" Exhibition
Whitby Arts Inc., The Station Gallery
October 4–26, 1986

Landscapes of the Mind: Images of Ontario

McMaster University Art Gallery, Hamilton
October 5–November 9, 1986

Vatican Splendour

Speakers Service
Woodstock Art Gallery
October 6, 1986

Bruce Elder: Film Screening

"Artists with their Work" Program
White Water Gallery, North Bay
October 8–9, 1986

Douglas Kirton: Painting

"Artists with their Work" Exhibition
Hennepin Art Gallery, Welland
October 10–November 1, 1986

Lupe Rodriguez: Painting

"Artists with their Work" Workshop
Thunder Bay Art Gallery
October 16–18, 1986

Picasso: Head of a Woman (Fernande)

Masterpiece Exhibition Series
Art Gallery of Algoma, Sault Ste. Marie
Algoma Fall Festival, FESTIVAL ONTARIO
October 16–November 8, 1986

Jack Bush: Early Work

Dalhousie Art Gallery, Halifax, N.S.
October 16–November 30, 1986

Midi Onodera: Film Screening

"Artists with their Work" Program
Hamilton Artists' Inc.
October 22, 1986

William Notman: The Stamp of a Studio

McCord Museum, Montreal, P.Q.
October 22–November 30, 1986

Douglas Kirton: Painting

"Artists with their Work" Workshop
Hennepin Art Gallery, Welland
October 23, 1986

Brian Burnett: Painting

"Artists with their Work" Workshop
Whitby Arts Inc., The Station Gallery
October 24–26, 1986

Andy Fabo: Painting

"Artists with their Work" Workshop
Forest City Gallery, London, Ontario
October 30, 1986

Susan Schelle: Installation

"Artists with their Work" Workshop
Art Gallery of Algoma, Sault Ste. Marie
October 30–31, 1986

Susan Schelle: Installation

"Artists with their Work" Exhibition
Art Gallery of Algoma, Sault Ste. Marie
October 30–November 30, 1986

Andy Fabo: Painting

"Artists with their Work" Exhibition
Forest City Gallery, London, Ontario
October 31–November 22, 1986

Rae Johnson: Painting

"Artists with their Work" Exhibition
Tom Thomson Memorial Art Gallery,
Owen Sound
October 31–November 23, 1986

Weegee

The Nickle Arts Museum, Calgary,
Alberta
October 31–November 30, 1986

Philip Hoffman: Film Screening

"Artists with their Work" Program
Hamilton Artists' Inc.
November 5, 1986

Alex Neumann: Photography

"Artists with their Work" Workshop
White Water Gallery, North Bay
November 5–6, 1986

Alex Neumann: Photography

"Artists with their Work" Exhibition
White Water Gallery, North Bay
November 6–26, 1986

Baroque Statuettes and Medals in the Art Gallery of Ontario: The Margaret and Ian Ross Collection

The Winnipeg Art Gallery, Manitoba
November 8, 1986–January 6, 1987

Printmaking Techniques

Speakers Service
The Gallery/Stratford
November 9, 1986

Docent Training

Speakers Service
London Regional Art Gallery,
London, Ontario
November 10, 1986

Juan Guer: Constructions

"Artists with their Work" Workshop
The Gallery & Library, Cambridge
November 12–13, 1986

Rae Johnson: Painting

"Artists with their Work" Workshop
Tom Thomson Memorial Art Gallery,
Owen Sound
November 12–13, 1986

Juan Guer: Constructions

"Artists with their Work" Exhibition
The Gallery & Library, Cambridge
November 12–December 7, 1986

Sympathetic Realism: George A. Reid and the Academic Tradition

Thunder Bay Art Gallery
November 14–December 29, 1986

Photographs of László

Moholy-Nagy

Mackenzie Art Gallery, Regina, Sask.
November 21, 1986–January 11,
1987

George Raab: Graphics

"Artists with their Work" Exhibition
The Latcham Gallery, Stouffville
November 23–December 20, 1986

George Raab: Graphics

"Artists with their Work" Workshop
The Latcham Gallery, Stouffville
November 25, 1986

Patrick Jenkins: Film Screening

"Artists with their Work" Program
Artcite Inc., Windsor
November 25, 1986

A Century of Printmaking in Canada: A Selection of Prints from the Canadian Historical Collection of the Art Gallery of Ontario

Grimsby Public Art Gallery
November 27, 1986–January 4, 1987

Simon Harwood: Painting

"Artists with their Work" Exhibition
St. Lawrence College Saint-Laurent
Art Gallery, Kingston
December 1–22, 1986

Douglas Kirton: Painting

"Artists with their Work" Workshop
Kingston Artists' Association Inc.
December 2–4, 1986

Douglas Kirton: Painting

"Artists with their Work" Exhibition
Kingston Artists' Association Inc.
December 2–31, 1986

Simon Harwood: Painting

"Artists with their Work" Workshop
St. Lawrence College Saint-Laurent
Art Gallery, Kingston
December 3–5, 1986

Georges Rouault: Miserere

Laurentian University Museum and
Arts Centre, Sudbury
December 3–21, 1986

James McNeill Whistler and His Circle: Etchings and Lithographs from the Art Gallery of Ontario

Chatham Cultural Centre
December 5, 1986–January 6, 1987

FOREWORD

In the summer of 1984, Extension Services started to dispatch our *Standard Facilities Report* forms in order for us to maintain a bank of information on our clients' physical plants. The completed forms have allowed us to prepare for future installations at your galleries. Over the past two years all our clients have generously given of their time to complete *Standard Facilities Report* forms that have been outstanding. I want to take this opportunity to thank you for supplying this much-needed information. Being able to plan ahead for any possible difficulties saves both the Art Gallery of Ontario and the hosting gallery last-minute aggravation.

As time passes, I am sure that many of our client gallery spaces have undergone slight changes or major improvements. Please take the responsibility of keeping us informed of the status of your physical plants or changes in programming policy. We are only as strong as the information we have on file.

In the spirit of our wish to be able to plan your specific installation and to avoid any last minute alterations, our *Booking Form/Exhibitions* now requires that you indicate into which gallery space you intend to place the desired exhibition. We will also be requesting the dimensions of this gallery to ensure that the selected exhibition can be accommodated. Since our *Catalogue of Extension Services* is published with exhibition information up to thirty months ahead of time, the exhibition contents can change and, as a result, the requirement for space. If you complete the *Booking Form/Exhibitions* with this added information, we will be able to keep you informed as to any alterations in physical needs, which may require the rescheduling of your gallery spaces. Your cooperation in this area of administration is appreciated.

In response to the need that has been expressed in the past from our *CONTACT* clients, we are now planning our programs to be able to provide 15 months notice. In this year's *Catalogue of Extension Services*, you will find two

years' programs listed: 1986-87 and 1987-88. The next publication of future *CONTACT* Exhibitions will be in our May/June *Exhibition Newsletter*, which will announce the 1988-89 *CONTACT* exhibitions.

The Art Gallery of Ontario no longer has a direct mandate to circulate exhibitions nationally, particularly in light of the fact that we no longer receive annual grants from the Canada Council and will cease to be an annual recipient from the National Museums Corporation in 1987.

In the past we have organized a balanced program between fulfilling our provincial and our national mandates. Our emphasis will now change more strongly towards the creation of exhibitions for our provincial clients. This is not to say that exhibitions will not be designed for national circulation. Certain exhibitions by their very nature will dictate a national audience. The important change will be in the cost to the exhibiting centre. The AGO cannot any longer subsidize extra costs inherent in the planning of a national circulating exhibition.

The Exhibition Fees attached to national circuits will reflect these extra circulating expenses. In addition, each hosting gallery will pay ongoing shipping costs. If applications to NMC Exhibition Assistance Programme or the Canada Council are successful, the cost to the hosting galleries will be lowered accordingly. This new cost structure is being very carefully planned and will also have a well-managed cancellation clause in order to protect the projected cost per venue. We will then be asking for a strong commitment from all our national clients or those provincial clients desiring to participate in a circuit with a national scope.

As the changes evolve in the program offered by the Art Gallery of Ontario Extension Services, we rely more strongly on the community of interest expressed by our provincial and national clients. Your opinions are sought; new ideas are welcomed. I invite your comments and criticisms in order for us to continue to provide a better service.

Glenda Milrod

Head

Extension Services

PERSONNEL

Glenda Milrod

Head

Jeanne-Marie Robillard

Administrative Assistant

Ara Rose Parker

Scheduling Coordinator

Marcie Lawrence

Program Coordinator

"Artists with their Work" and *Festival Ontario* Programs

Jim Bourke

Installation Officer

Tim Hardacre

Installation Officer

May Wong

Secretary



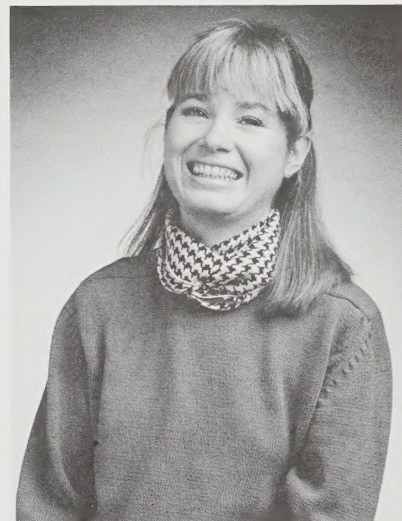
Glenda Milrod



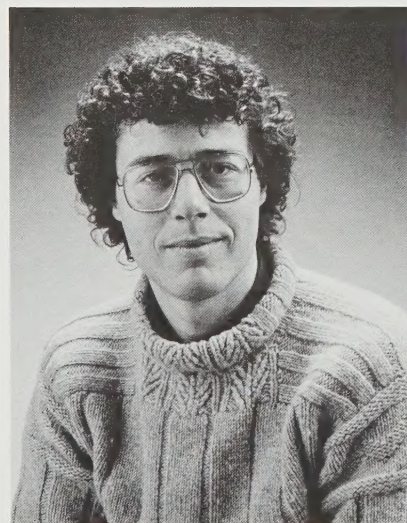
Marcie Lawrence



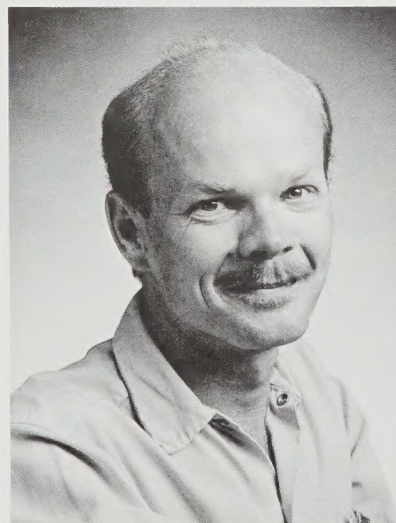
Ara Rose Parker



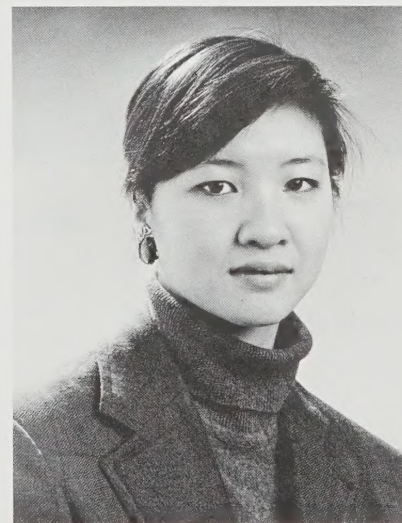
Jeanne-Marie Robillard



Jim Bourke



Tim Hardacre



May Wong

SHARED RESPONSIBILITIES

The success of Extension Services' continuing exhibition program has been built on the goodwill of the exhibiting centres. As the exhibitions are in great demand, they may remain in circulation for up to eighteen months after leaving the Art Gallery of Ontario. Accurate condition reporting, both on arrival and departure, the immediate reporting of any changes in condition or damage, careful unpacking and packing, and prompt shipment of the exhibition to the next centre are each centre's vital contributions to the continued success of the program.

Do not ship a damaged work of art to the next exhibitor or attempt any repairs. It is essential to report any major changes in condition, damage, or missing items *immediately* to the Art Gallery of Ontario Extension Services, (416) 977-0414, exts. 309 or 230.

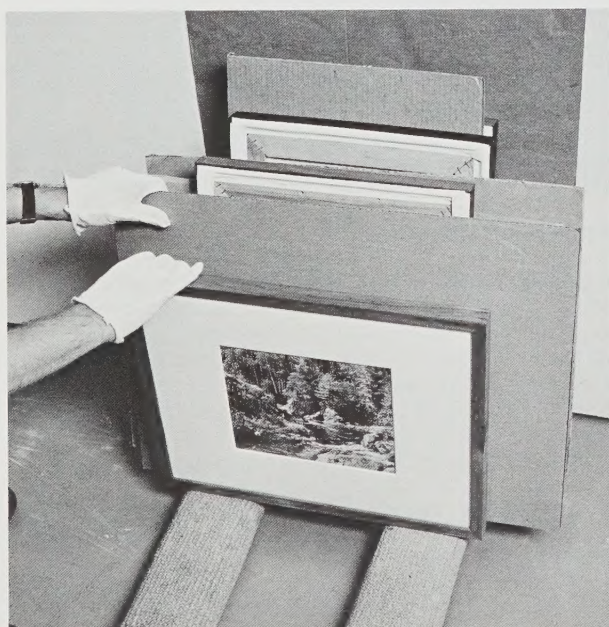
INSTRUCTIONS FOR BASIC CARE AND HANDLING

Climate control

Crates containing works of art should always be unpacked, packed, and stored in conditions similar to those of the exhibiting area. Before unpacking, leave crates closed in the new environment for about twenty-four hours to allow for a slow change in temperature and relative humidity. Guard against extreme temperature changes.

Unpacking

Wear the white gloves/rubber gloves provided in the *Information Kit*, and handle each work of art with two hands at all times. Carry one work of art at a time. Do not attempt to carry a work of art that is too large to be managed by one person. Never lift a framed work by one edge. Check each item against the *Crate List* (inside the lid of the crate as well as in the *Information Kit*). *Never open a framed work.* Note any damage or change of condition to the work of art and its mat and/or frame on the *Condition Report/Arrival*. If you observe any damaged components of the shipping crate or tray, record on the *Condition Report/Arrival* and notify the Art Gallery of Ontario Extension Services immediately.



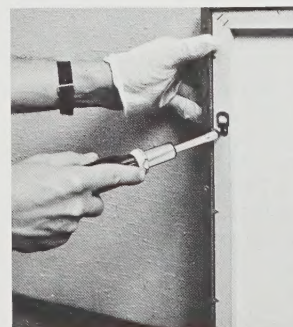
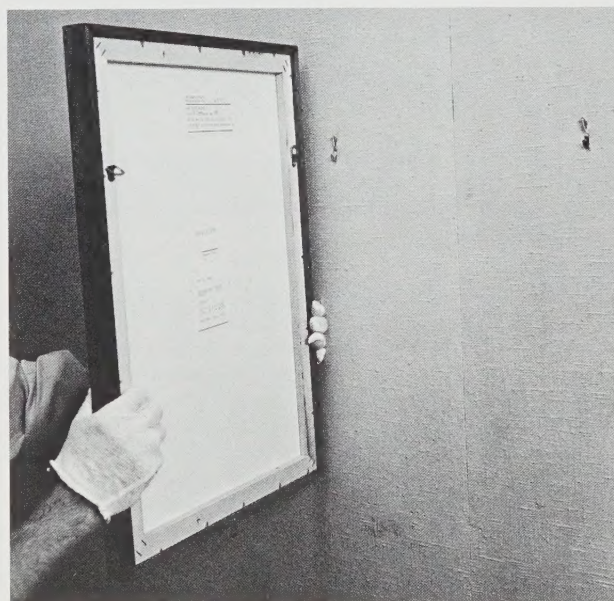
Storage

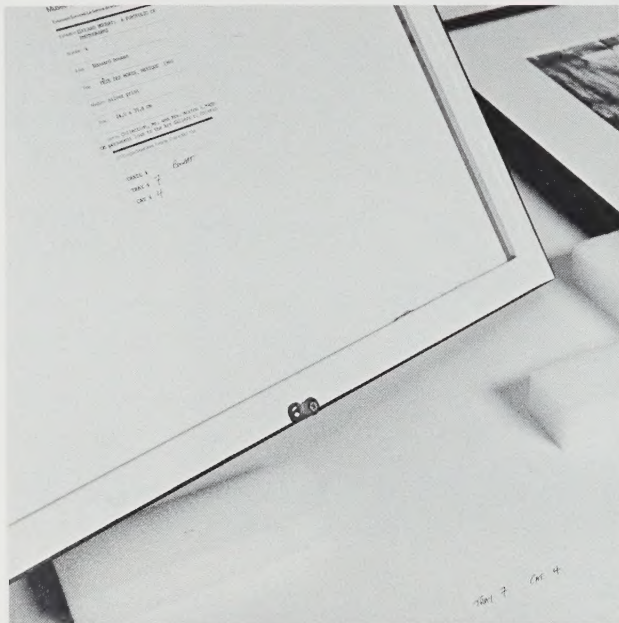
Works of art should be placed on pads to prevent damage and to protect frames. Store works of art back to back and face to face, using the corrugated boards as separators. Always maintain the proper orientation when stacking hinged works (works on paper). Other frame or storage materials should never contact the surface of a work of art.



Installation

Always install works of art on two hooks. Before hanging, always be sure that the hanging devices are secure. Check the corners of the frames to assure that the joints are tightly fitted. Never use adhesive tape picture hangers as they are not safe. For security reasons, small works are





fitted with safety tabs that are to be screwed directly into the wall. Avoid hanging works of art in narrow corridors or in dangerous traffic areas. Incandescent lighting is preferred, although ultraviolet-filtered fluorescents may be acceptable. Daylight must be eliminated. Please see individual exhibition listings for specific lighting requirements essential to satisfy conservation concerns.

Cleaning

Never attempt to clean the surface of a work of art. Apply anti-static cleaner to a clean, soft cloth to clean works glazed with plexiglass. Do not spray liquid cleaners directly onto an acrylic surface.

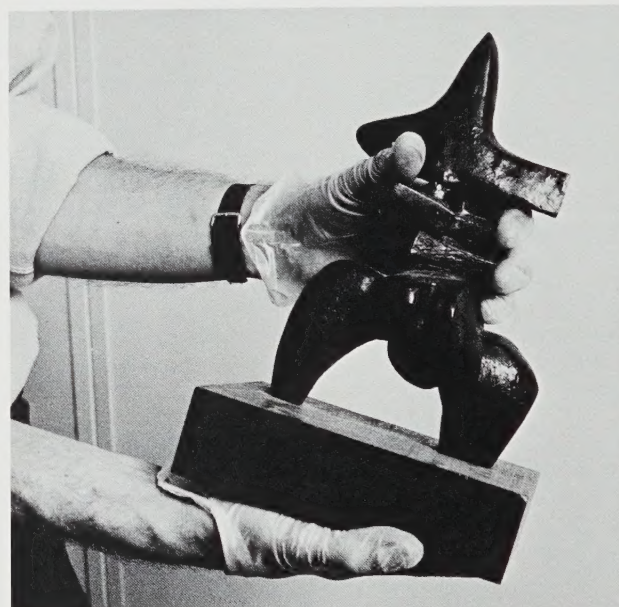
Repacking

Check each item against the *Crate List* (inside the lid of the crate as well as in the *Information Kit*) to assure that all works are packed for shipment. Note any damage or change in condition to the work of art and its mat and/or frame on the *Condition Report/Departure*. Note that the number on the back label of each work of art corresponds with the number on its appropriately labelled tray. Pack according to any special instructions affixed to the tray and/or crate. Remove the old shipping label on the exterior of the crate and affix the new label accordingly. (New shipping labels are provided in the *Information Kit*.)

Sculpture

Sculpture and three-dimensional works of art require special consideration in handling. Support a sculpture from underneath, where possible, or by an area that is structurally sound. Very often the most obvious carrying points are the weakest. Use the gloves provided, cotton or rubber.

Crates are designed to give maximum support to the sculpture and must be repacked carefully. Please follow any *special packing instructions* that are affixed to the interior of the appropriate crate. Note: Often photographs are in place for easy reference. If packing materials are damaged or missing, contact the Scheduling Coordinator, Extension Services, (416) 977-0414, Ext. 309.



Plexiglass Display Cases

Plexiglass display cases are easily cracked or damaged by incorrect or careless handling. Two persons are required for carrying and installation. When installing cases, be sure not to turn screws excessively, which can result in cracking the plexiglass. As with works of art, do not attempt to move cases until your path is clear and you have established a location of placement. Avoid sliding any type of display unit on the floor. Carrying will eliminate the danger of unnecessary chips, scratches, or cracks.

For further information regarding the care and handling of artwork, contact the Head, Extension Services, (416) 977-0414, Ext. 230.

SUGGESTED READING LIST

Information on art gallery standards and procedures, and on the care and handling of works of art, is contained in the publications outlined in the C.M.A. Book List, available from:

Canadian Museums Association
Training Resources Division
P.O. Box 1328, Station B
Ottawa, Ontario K1P 5R4
(613) 233-5653

Museum and Archival Supplies Handbook. Toronto: Ontario Museum Association, 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

Johnson, W. McAllister, and Smith, Frances K. (eds.). *Art Gallery Handbook*, Chapter 5. Toronto: Ontario Association of Art Galleries, 1982.

Publications available free of charge on request from the Canadian Conservation Institute, National Museums of Man, 1030 Innes Road, Ottawa, Ontario K1A 0M8:

Journals: Volumes 1, 3, and 4.

Technical Bulletins: Volumes 1, 2, 3, 4, 5, 7, 8, and 10.

CCI Notes: Care of Collections — General Guidelines
The Museum Environment — Physical Factors
Ethnographic Materials
Leather, Skin and Fur
Metals
Paper and Books
Textiles and Fibre
Planning for Disaster Management

Other publications of particular interest are:

Dolof, Francis W., and Perkinson, Roy L. *How to Care for Works of Art on Paper*. Boston: Museum of Fine Arts, 1971.

Dudley, Dorothy, and Wilkinson, Irma, et al. *Museum Registration Methods*, Chapters 6, 9, and Article 3. Washington, D.C.: Smithsonian Institution, 1968.

Fine Arts Insurance: A Handbook for Art Museums, Chapters 5 and 6. Washington, D.C.: Association of American Art Museum Directors, 1979.

Johnson, E. Verner, and Horgan, Joanne C. *Museum Collection Storage*. UNESCO, Protection of the Cultural Heritage Technical Handbooks for Museums and Monuments, 1979.

Keck, Caroline K. *A Handbook on the Care of Paintings*. Nashville: 1965.

Keck, Caroline K., et al. *A Primer on Museum Security*. Cooperstown, N.Y.: 1966.

Keck, Caroline K. *Safeguarding Your Collection in Travel*. Nashville: 1970.

The Organization of Museums. Paris: UNESCO Press, 1974.

Phillimore, Elizabeth (compiled by). *A Glossary of Terms Useful in Conservation*. Toronto: Royal Ontario Museum, 1976.

Pomerantz, Louis. *Is Your Contemporary Painting More Temporary Than You Think? Vital Technical Information for the Present Day Artist*. Chicago: 1962.

Stolow, Nathan. *Conservation Standards for Works of Art in Transit and on Exhibition*. Museum and Monuments XVII. Geneva: UNESCO, 1979.

Stout, George L. *The Care of Pictures*. New York: Dover, 1975.

Thomson, Garry. *The Museum Environment*. London: IIC and Butterworths, 1978.

Witteborg, Lothar P. *Good Show! A Practical Guide for Temporary Exhibitions*. Washington, D.C.: Smithsonian Institution Travelling Exhibition Service, 1981.

Through *Speakers Service*, the Art Gallery of Ontario Extension Services expands the exhibition program by making various staff members available to come to your community. The selected speaker can provide a walking tour through the AGO exhibition on view in your community or give a formal slide-illustrated lecture on the exhibition or a related topic of interest. Consider booking *Speakers Service* to address the subject of the many major exhibitions that are on view at the AGO prior to bringing an organized tour of your members to Toronto. Since many of our speakers are drawn from our highly specialized Education division, we can also send a speaker to lead a Docent Training Workshop. Most *Speakers Service* events (tours or lectures) will run approximately one hour; workshops will last three hours.

The purpose of *Speakers Service* is to provide another Art Gallery of Ontario resource through Extension Services to fulfill our mandate as a provincial gallery. We encourage your assistance in expanding our list of subjects and potential formats that would better suit your community's needs.

The following list of subjects are those available at this time. Do not hesitate to request others.

Talks Relating to Travelling Exhibitions

The Art of Thomas Rowlandson: Watercolours, Prints and Books from the Collection of the Art Gallery of Ontario

Arthur Hughes: The Lady with the Lilacs

Augustus John: The Marchesa Casati

A Century of Printmaking in Canada: A Selection of Prints from the Canadian Historical Collection

Frances Loring and Florence Wyle

Harold Town: A Retrospective

James McNeill Whistler and His Circle: Etchings and Lithographs from the Collection of the Art Gallery of Ontario

Landscapes of the Mind: Images of Ontario

Rodin to Moore: Sculpture from the Collection of the Art Gallery of Ontario

Rouault: Miserere

Sympathetic Realism: George A. Reid and the Academic Tradition

Twentieth Century British Art from the Collection of the Art Gallery of Ontario (working title)

Walter Trier: Lilliput Covers

William Henry Bartlett's Upper Canada

General Art Subjects

Birth of Abstraction (1880-1920)

Building a Permanent Collection

Canadian and International Contemporary Art

Changing Tastes in Art

Connoisseurship in the Visual Arts

David Milne

The Disappearance of the Artist as Hero

Eighteenth- and Nineteenth-Century Prints

The English Country House

Fakes and Forgeries

Group of Seven

Images of Women in Art

Landscape Painting

Portraiture

Printmaking (Contemporary Issues)

Printmaking: History and Techniques

Romanticism and the Rise of Modern Art

The Sculptor as Draughtsperson

Selected Old Master Topics

Why Artists Make Prints

Lectures on Major Exhibitions at the Art Gallery of Ontario

Betty Goodwin (AGO dates: May 2-July 12, 1987)

Gauguin and his Circle: The Prints from the Pont Aven School (AGO dates: March 28-May 10, 1987)

International Contemporary Permanent Collection (AGO dates: May 9-June 21, 1987)

Joyce Wieland (AGO dates: April 17-June 28, 1987)

Selections from the Roger and Myra Davidson Collection (AGO dates: January 17-March 22, 1987)

Reminder: *Speakers Service* is designed for the needs of our clients. We are most interested in offering talks/lectures/walking tours on subjects of particular interest to your audiences. We invite you to suggest topics that would best serve your community.

Talks and Workshops on Docent Training

The Education Department at the Art Gallery of Ontario is pleased to offer talks and workshops on Docent Training and the Development of Touring Techniques for elementary- and secondary-level students and the adult public. This is a unique opportunity for art educators from various exhibition centres in Ontario to meet for the exchange of theories and practice on art education in the public art gallery.

Community Responsibilities

When requesting a *Speakers Service* event, select or suggest the subject, the format (walking tour, lecture/lecture series, workshop), and complete the *Booking Form/Speakers Service* with preferred dates, and forward it to the Administrative Assistant, Extension Services. It is the hosting centre's responsibility to appropriately advertise the event in order to assure a minimum required audience of fifteen. If a lecture or workshop is requested, adequate space as well as specific equipment needs must be arranged. If overnight accommodation is required by the speaker, we ask that the hosting centre make necessary local arrangements on our behalf. In addition, we request that our *Evaluation Form/Speakers Service* be completed to assist us in improving this specialized service.

The cost to the community is a flat fee of \$125.00 per exhibition walking tour/lecture. *Speakers Service* events should be requested at least two months in advance. Similarly, cancellations must be received two weeks in advance or the full fee will be charged to compensate the speaker for lost preparation time.

Art Gallery of Ontario Extension Services Responsibilities

When we receive your *Booking Form/Speakers Service*, all arrangements will be made with the participating speaker. The Administrative Assistant, Extension Services, will act as the liaison between the community and the speaker. All transit arrangements will be undertaken from this office and all additional costs such as hotel, meals, slide duplication, etc. will be borne by the AGO Extension Services.

Speakers Available

Christine Boyanoski, Assistant Curator of Canadian Historical Art

Francis Broun, Education Officer, Adult Programs

Moirra Clark, Printmaker, Activity Centre

Ken Dewar, Education Officer, Adult Programs

Karen Finlay, Assistant Curator, European Painting and Sculpture

Peter Gale, Head of Adult Programs, Education

Ted Rettig, Education Officer, Adult Programs

Brenda Rix, Assistant Curator of Prints and Drawings

Pat Sullivan, Education Officer, Secondary Level

David Wistow, Education Officer, Adult Programs

Douglas Worts, Education Officer, Adult Programs

For several years, the Art Gallery of Ontario has offered an informal *Advisory Service* to centres within the province. As a result of the demand for this service, it has now become established as a program of Extension Services. Although most requests relate to technical concerns, advice and consultation are also available in the areas of administration, funding sources, budgeting, programming, and board/staff relationships.

The *Advisory Service* is carried out on an individual basis. Inquiries regarding technical matters should be made in writing and should include a description of the project, indicating the type of information required. Some questions may be answered by telephone or correspondence or, if necessary, the appropriate staff member may travel to your community to visit the space under study. Topics on which advice or information is given include:

1. Museum/gallery standards in the areas of lighting, climate control, care and handling, security, and fire protection.
2. Methods and techniques of crate design and construction, mat cutting and hinging, framing, display assembly, installation, and lighting of works of art.
3. Design of exhibition galleries and support spaces, including technical criteria.
4. Sources of materials and services.

The *Advisory Service* can also assist in the training of your technical staff either at your centre or at the Art Gallery of Ontario. In addition, when a centre first books a travelling exhibition, an Installation Officer can visit your community to assist with the installation and to advise on proper care and handling techniques. Contact the Head, Extension Services, in writing to make specific arrangements.

Artists with their Work

"Artists with their Work"

**Art Gallery of Ontario
Extension Services**

The Art Gallery of Ontario is generously funded by the Ontario Ministry of Citizenship and Culture; the Municipality of Metropolitan Toronto; and the Museum Assistance Programmes of the National Museums of Canada.

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Introduction

In operation since 1971, the *"Artists with their Work"* Program of the Art Gallery of Ontario's Extension Services Department was initiated in response to requests from art galleries in Ontario for exhibitions of important contemporary art. The program has continued to fulfill this mandate in almost 800 exhibitions and related events over the past fourteen years which have taken place in communities in all areas of the province and has included over 300 participating artists.

As a pilot program in its first year under the title *"Special Project: The Artist with His Work, A New Way of Presenting Sculpture,"* eleven sculptors were available for exhibitions and personal appearances in Ontario communities. By the following year, however, the program was expanded to include artists working in the media of painting, printmaking, drawing and film, and shortly after, additions to the roster were made in the areas of photography, video, performance, and holography. In 1972, the program was permanently adopted into the available offerings of the Extension Services Department under the altered title of *"Artists with their Work"*.

Since its inception, the *"Artists with their Work"* Program has encouraged the valuable interaction between artists and Ontario communities by stressing the importance of the artist's presence accompanying their exhibition of art works or screening of films and videotapes. This first-hand explication of the artist's artmaking processes and intentions, in workshop or lecture format is of particular relevance to the interpretation and comprehension of the more experimental and avant-garde styles of some contemporary artists. Advantages and opportunities have been afforded to both artists and art galleries under the auspices of this program. Contemporary artists have been provided with greater exposure provincially, as well as experiencing the varying attitudes to their work in cities outside of the major art-producing centres. Exhibiting galleries have gained greater accessibility to current artistic trends and have been able to expand their exhibition schedules due to the extent of the Art Gallery of Ontario's organizational resources and financial participation in terms of artist's fees, shipping and travel costs.

With approximately fifty *"Artists with their Work"* programs being scheduled annually in public art galleries, parallel and artist-run centres, university and college galleries, and libraries, the Art Gallery of Ontario is servicing a large percentage of the province with contemporary art. Exhibitions vary from large solo retrospectives to smaller displays of an artist's recent oeuvre. Occasionally thematic group exhibitions are also organized. The Art Gallery of Ontario plays a significant role in coordinating the size, scale, and scope of each exhibition with both artist and community needs in mind. In conjunction with a three-to-four week exhibition, an artist remains in the community to conduct up to three days of workshops, slide lectures, student critiques, sketching trips, television and radio interviews, or related didactic activities. In the areas of film, video, and performance art, artists may visit a centre for one to three days in conjunction with the screening/staging of their work.

The growth and acceptance of contemporary art in our provincial centres has been witnessed by the overwhelming demand on the *"Artists with their Work"* Program. Installation art, film and video, in particular, have become increasingly popular and less formidable in some of the more artistically conservative communities.

The great success which the *"Artists with their Work"* Program experiences in Ontario has been noticed on a national level, as the Art Gallery of Ontario has been influential and instrumental in the adaptation of similar programs for provinces such as British Columbia and Alberta. Of primary importance, the *"Artists with their Work"* Program continues to provide a unique and essential link between the Art Gallery of Ontario, a great number of our contemporary artists, and the galleries and communities in our province.

Marcie Lawrence
Program Coordinator
"Artists with their Work" Program

Participating Artists 1987

The artists listed below are available depending upon consultation with the Program Coordinator. Please contact the "Artists with their Work" Office to discuss your program before approaching the artist. All requests should be accompanied by a completed "Artists with their Work" Booking Form and mailed to the Program Coordinator, Art Gallery of Ontario Extension Services.

Program requests for the period April 1987 to March 1988 should be submitted by January 1987.

- | | | | |
|--------------------|--|-----------------------|-----------------------------------|
| Shelagh Alexander | Photography | Spring Hurlbut | Installation |
| Isaac Applebaum | Photography | Nora Hutchinson | Video |
| Ron Benner | Painting and Drawing, Sculpture/Installation | Clarissa Inglis | Sculpture/Installation |
| Tom Benner | Sculpture/Installation | Tim Jocelyn | Installation |
| Brian Boigon | Sculpture/Installation, Drawing | Nancy Johnson | Drawing |
| Robert Bowers | Sculpture/Installation | Rae Johnson | Painting |
| Alison Brannen | Printmaking | Shelagh Keeley | Painting and Drawing |
| John Brown | Painting and Drawing, Sculpture/Installation | Richard Kerr | Filmmaking |
| Brian Burnett | Painting | Douglas Kirton | Painting and Drawing |
| Jane Buyers | Sculpture/Installation | Joan Krawczyk | Painting |
| Barbara Caruso | Painting and Drawing | Elizabeth MacKenzie | Drawing/Installation |
| Magdalen Celestino | Sculpture | Liz Magor | Sculpture/Installation |
| Elizabeth Chitty | Projects and Performance, Video | Annette Mangaard | Filmmaking, Performance |
| Teri Chmilar | Video | Dyan Marie | Sculpture/Installation |
| Moira Clark | Printmaking | Ron Martin | Painting, Sculpture |
| David Clarkson | Sculpture/Installation | Robert McNealy | Sculpture/Installation |
| Wendy Coad | Painting and Drawing | Sandra Meigs | Painting and Drawing, Filmmaking |
| Linda Corbett | Photography | Michael Merrill | Painting and Drawing |
| Martha Davis | Filmmaking, Photography | Kim Moodie | Painting and Drawing |
| Marc De Guerre | Painting and Drawing | Alex Neumann | Photography |
| Jennifer Dickson | Printmaking, Photography | Nancy Nicol | Video |
| Judith Doyle | Projects and Performance, Filmmaking | Midi Onodera | Filmmaking |
| Peter Dudar | Filmmaking | Lee Paquette | Sculpture/Installation, Drawing |
| Peter Dykhuis | Painting and Drawing | George Raab | Printmaking |
| Ric Evans | Painting and Drawing | Reinhard Reitzenstein | Sculpture/Installation |
| Andy Fabo | Painting and Drawing | Milly Ristvedt | Painting and Drawing |
| Fast Würms Films | Filmmaking | Lupe Rodriguez | Painting |
| Andreas Gehr | Sculpture/Installation | Jayce Salloum | Photography |
| General Idea | Video | Susan Schelle | Sculpture/Installation |
| Juan Geuer | Installation (Constructions) | Judith Schwarz | Sculpture/Installation, Drawing |
| Oliver Girling | Painting and Drawing | Gail Swithenbank | Sculpture/Installation |
| Sybil Goldstein | Painting and Drawing | Vincent Tangredi | Painting, Sculpture/Installation |
| Will Gorlitz | Painting and Drawing | Villem Teder | Filmmaking |
| Judy Gouin | Printmaking | Joanne Tod | Painting |
| Anna Gronau | Filmmaking | Robert Wiens | Sculpture/Installation |
| Janice Gurney | Painting, Photography, Photostats | Pamela Williams | Photography |
| Simon Harwood | Painting and Drawing | Jan Winton | Printmaking, Painting and Drawing |
| Fern Helfand | Photography | Kathleen Wiwcharuk | Video |
| Philip Hoffman | Filmmaking | Irene Xanthos | Sculpture/Installation |
| Janis Hoogstraten | Painting and Drawing | | |

Participating Artists by Medium

1987

The artists listed below are available depending upon consultation with the Program Coordinator. Please contact the "Artists with their Work" Office to discuss your program before approaching the artist. All requests should be accompanied by a completed "Artists with their Work" Booking Form and mailed to the Program Coordinator, Art Gallery of Ontario Extension Services.

Program requests for the period April 1987 to March 1988 should be submitted by January 1987.

Filmmaking

Martha Davis
Judith Doyle
Peter Dudar
Fast Würms Films
Anna Gronau
Philip Hoffman
Richard Kerr
Annette Mangaard
Sandra Meigs
Midi Onodera
Villem Teder

Painting and Drawing

Ron Benner
Brian Boigon
John Brown
Brian Burnett
Barbara Caruso
Wendy Coad
Marc De Guerre
Peter Dykhuis
Ric Evans
Andy Fabo
Oliver Girling
Sybil Goldstein
Will Gorlitz
Janice Gurney
Simon Harwood
Janis Hoogstraten
Nancy Johnson
Rae Johnson
Shelagh Keeley
Douglas Kirton
Joan Krawczyk

Elizabeth MacKenzie

Ron Martin
Sandra Meigs
Michael Merrill
Kim Moodie
Milly Ristvedt
Lupe Rodriguez
Judith Schwarz
Vincent Tangredi
Joanne Tod
Jan Winton

Photography

Shelagh Alexander
Isaac Applebaum
Linda Corbett
Martha Davis
Jennifer Dickson
Janice Gurney
Fern Helfand
Alex Neumann
Jayce Salloum
Pamela Williams

Printmaking

Alison Brannen
Moiria Clark
Jennifer Dickson
Judy Gouin
George Raab
Jan Winton

Projects and Performance

Elizabeth Chitty
Judith Doyle
Annette Mangaard

Sculpture/Installation

Ron Benner
Tom Benner
Brian Boigon
Robert Bowers
John Brown
Jane Buyers
Magdalen Celestino
David Clarkson
Andreas Gehr
Juan Geuer
Spring Hurlbut
Clarissa Inglis
Tim Jocelyn
Liz Magor
Dyan Marie
Ron Martin
Robert McNealy
Lee Paquette
Reinhard Reitzenstein
Susan Schelle
Judith Schwarz
Gail Swithenbank
Vincent Tangredi
Robert Wiens
Irene Xanthos

Video

Elizabeth Chitty
Teri Chmilar
Nora Hutchinson
General Idea
Nancy Nicol
Kathleen Wiwcharuk



Students viewing **Jane Buyers** sculpture at Laurentian University Museum and Arts Centre, Sudbury, February/March, 1986.

The "Artists with their Work" Program provides communities in Ontario with exhibitions of contemporary art by artists working in a variety of media. The program includes artists who approach their work in a more traditional manner, as well as those whose work is of an experimental or innovative nature. In conjunction with an exhibition, which may remain on view for three to four weeks, the artist is available to visit the community. The artist can be available to lecture on his or her work, conduct workshops, or participate in related community activities from one to three days. The artist's workshops may concentrate on such areas as: techniques and approaches to painting, drawing, and sculpture; printing processes such as lithography, etching, and engraving; and conceptualization and development of film, photography, video and/or performance projects.

Artists working in film, video, and projects and performance may be requested for an evening session, a day-long conference, or a weekend workshop, without an accom-

panying exhibition. The artist will bring his or her film or videotape and may develop a project or performance designed specifically for the community in consultation with the host centre.

The extent and nature of the exhibition, as well as the artist's involvement, can be as limited or as extensive as the community's own interests and requirements. In most cases, such details are coordinated directly between the community and the artist, with the Program Coordinator acting in an advisory capacity.

"Artists with their Work" may be used by provincial galleries, art clubs, libraries, and universities or colleges that have an exhibition space and make the entire program accessible to the general public. The program is also directed toward communities that do not usually have access to this type of exhibition/workshop situation and, for this reason, the program is not available to centres in the Metropolitan Toronto area.



Lupe Rodriguez with workshop participants at Gairloch Gallery, Oakville, July, 1986.

PARTICIPATING ARTISTS BY MEDIUM 1987

The artists listed below are available depending on consultation with the Program Coordinator. Please contact the "Artists with their Work" Office to discuss your program before approaching the artist. All requests should be accompanied by a completed "Artists with their Work" Booking Form and mailed to the Program Coordinator, Art Gallery of Ontario Extension Services.

Program requests for the period April 1987 to March 1988 should be submitted by January 1987.

Filmmaking

Martha Davis
Judith Doyle
Peter Dudar
Fast Würms Films
Anna Gronau
Philip Hoffman
Richard Kerr
Annette Mangaard
Sandra Meigs
Midi Onodera
Villem Teder

Painting and Drawing

Ron Benner
Brian Boigon
John Brown
Brian Burnett
Barbara Caruso
Wendy Coad
Marc De Guerre
Peter Dykhuis
Ric Evans

Andy Fabo
Oliver Girling
Sybil Goldstein
Will Gorlitz
Janice Gurney
Simon Harwood
Janis Hoogstraten
Nancy Johnson
Rae Johnson
Shelagh Keeley
Douglas Kirton
Joan Krawczyk
Elizabeth MacKenzie
Ron Martin
Sandra Meigs
Michael Merrill
Kim Moodie
Milly Ristvedt
Lupe Rodriguez
Judith Schwarz
Vincent Tangredi
Joanne Tod
Jan Winton

Photography

Shelagh Alexander
Isaac Applebaum
Linda Corbett
Martha Davis
Jennifer Dickson
Janice Gurney
Fern Helfand
Alex Neumann
Reinhard Reitzenstein
Jayce Salloum
Pamela Williams

Printmaking

Alison Brannen
Moir Clark
Jennifer Dickson
Judy Gouin
George Raab
Jan Winton

Projects and Performance

Elizabeth Chitty
Judith Doyle
Annette Mangaard

Sculpture/Installation

Ron Benner
Tom Benner
Brian Boigon
Robert Bowers
John Brown
Jane Buyers
Magdalen Celestino
David Clarkson

Andreas Gehr
Juan Geuer
Spring Hurlbut
Clarissa Inglis
Liz Magor
Dyan Marie
Ron Martin
Robert McNealy
Lee Paquette
Reinhard Reitzenstein
Susan Schelle
Judith Schwarz
Gail Swithenbank
Vincent Tangredi
Robert Wiens
Irene Xanthos

Video

Elizabeth Chitty
Teri Chmilar
General Idea
Nora Hutchinson
Nancy Nicol
Kathleen Wiwcharuk

RESPONSIBILITIES

The Exhibiting Centre:

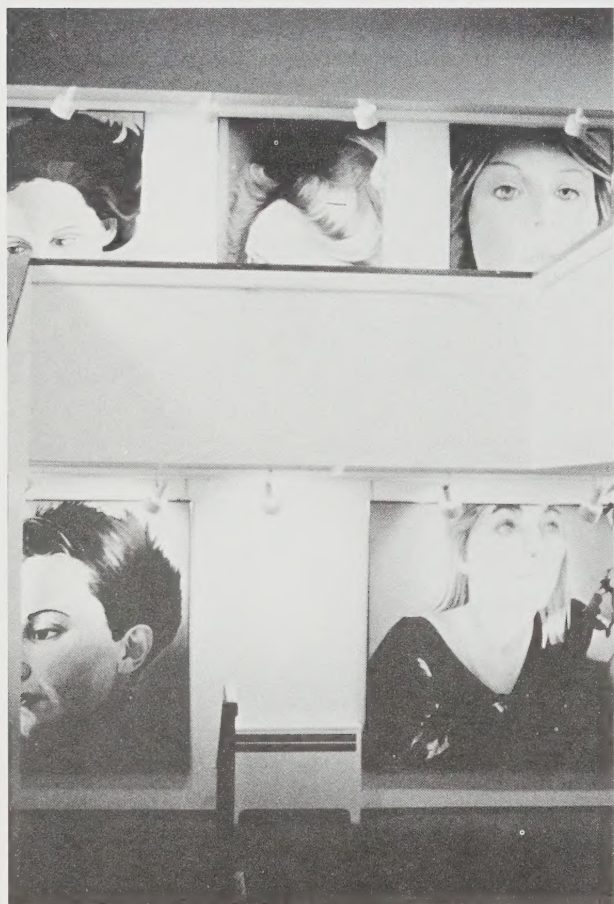
1. **Liaison:** Will inform the Program Coordinator at the Art Gallery of Ontario of all arrangements and maintain this contact before, during, and at the conclusion of the program. Any changes in the dates of the exhibition/screening, workshop or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice. Will provide the Program Coordinator with copies of all correspondence between the Exhibiting Centre and the Artist.
2. **Living Expenses:** Will provide and pay for hotel/motel accommodation and reasonable living expenses of the Artist while in the community up to a maximum of three days. The Exhibiting Centre will not billet the Artist in a private home unless with the express wishes of the Artist.
3. **Fees:** If the Artist's fee exceeds the maximum offered by the Art Gallery of Ontario, the difference will be met by the Exhibiting Centre.
4. **Insurance:** Will provide and pay for "All Risks" insurance on the Artist's works "nail to nail" (from the lender of the works to the borrower and back to the lender), with an agreed value for each work. Will also provide insurance to cover legal liability.
5. **Installation/Dismantling:** Will pay for costs for any extra labour which may be required in loading and unloading the shipping vehicle, or in installing or dismantling the exhibition. Will be responsible for the installation and dismantling of the exhibition in consultation with the Artist, if necessary. Will not interperse or combine this exhibition with work by other artists. Will not edit or make deletions from the exhibition without the consent of the Art Gallery of Ontario and the Artist.
6. **Condition of Works of Art:** Will be responsible for the items forming the exhibition from the time they are received by the Exhibiting Centre until it relinquishes control. Works will remain in the condition in which they are received. They will not be framed, glazed, unframed, unglazed, removed or placed in mats, mounts or bases, cleaned or repaired except with the permission of the Artist.
7. **Damage or Loss:** In the case of breakage, deterioration, loss, or theft of any of the Artist's works, will report such damage or loss to the Program Coordinator immediately. Will not reframe, repair, or attempt to correct any damage without the written permission of the Artist.
8. **Workshop Supplies:** Will provide workshop/lecture materials and equipment as specified by and in agreement with the Artist.
9. **Film or Video:** Will provide suitable film or video screening facilities and a trained projectionist if a Filmmaker or Video Artist has been requested.
10. **Registration Fees:** Will not charge registration fees for workshop/lectures.
11. **Rewrapping/Crating:** Will be responsible for rewrapping or crating the works for their return shipment.
12. **Publicity:** Will develop maximum interest and involvement within the community with respect to comprehensive publicity.
13. **Promotion:** Will produce and cover the expenses of a handlist, catalogue, or an information sheet on the Artist or exhibition.
14. **Credit Line:** Will use the following exact credit line on all publicity and promotional material including newspaper/magazine advertisements, gallery bulletins, newsletters, press releases, and invitations, and will instruct newspaper/magazine reviewers to use this credit line exactly:
"An "Artists with their Work" Program which is organized by the Art Gallery of Ontario Extension Services."
15. **Slides of Installation:** Will provide the Program Coordinator with slides of the installation of the exhibition.
16. **Reports:** Will complete and submit to the Program Coordinator the Publicity, Attendance, and Program Report Form immediately upon the conclusion of the program. The report should also include copies of all publicity material, photographs of workshops/lectures, newspaper/magazine articles, exhibition attendance figures, workshop attendance figures, workshop hours, workshop format, lecture topics, audience opinion, etc.
17. **Copyright:** Agrees that the Exhibiting Centre is not the owner of the copyright of the Artist's works and all works incidental to the creation of the Artist's works of art.
18. **Moral Rights:** Agrees that the Artist retains the right to claim to be the creator of the work and to restrain distortion, mutilation or other modification in the work that would be prejudicial to the Artist's honour or reputation. Any alteration of the Artist's work must be consented to in writing by the Artist.
19. **Reproductions:** Will not permit reproductions in any media of the works of art in the exhibition for purposes of sale, rental, loan or distribution with the exception of reproduction for purpose of education, publicity, archival documentation, or for a catalogue directly related to the exhibition.
20. **Cancellations:** In the event of the Exhibiting Centre's cancelling the exhibition, it will pay liquidation damages to the Artist according to the following schedule:
More than 90 days' notice: No fine
From 90 to 30 days' notice: 50% of the Artist's fees
Less than 30 days' notice: 100% of the Artist's fees



Janis Hoogstraten discussing her work with schoolchildren at Laurentian University Museum and Arts Centre, Sudbury, November 20–December 15, 1985.
Photo: Rita Stantzinger

Art Gallery of Ontario Extension Services

1. **Initial contact:** Will be responsible for initiating contact between the Exhibiting Centre and the Artist and for coordinating all aspects of the program.
2. **Shipping:** Will make arrangements and pay for the transportation of the Artist's works to and from the Exhibiting Centre (within Ontario).
3. **Travel:** Will make arrangements and pay for the Artist's travel to and from the Exhibiting Centre (within Ontario).
4. **Fees:** Will pay the Artist's exhibition fee, workshop/lecture fee (commensurate with the time spent at the Exhibiting Centre), and rental fee in the case of a Filmmaker or Video Artist. Film and video rental fees must be discussed with the Program Coordinator in advance of approval.
5. **Damages:** The Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the works loaned. The insurance is undertaken by the Exhibiting Centre.
6. **Sales:** The Art Gallery of Ontario receives no commission on sales of works of art. Any inquiries regarding purchase will be directed to the Artist or the Artist's agent.



Installation view of **Joan Krawczyk's** exhibition at the Temiskaming Art Gallery, Haileybury, April/May, 1986.

Artist

1. **Loan:** Will lend works as requested for the exhibition period. Works will not be withdrawn from the exhibition by the Artist during the specified dates.
2. **Check List:** Will provide the Program Coordinator and the Exhibiting Centre with a fully detailed list of the contents of the exhibition including titles, execution dates, media, framed or support dimensions, and insurance evaluations no later than three months in advance of the exhibition opening. This must be a final list and must not be changed.
3. **Framing:** Will be responsible for any necessary framing of works.
4. **Workshop:** Will be present at the Exhibiting Centre or workshop/lecture location on the specified dates.
5. **Final Details:** Will finalize all details regarding exhibition/screening, workshops, lectures, etc. directly with the Exhibiting Centre.
6. **Communication:** Will communicate all program plans and changes to the Program Coordinator.
7. **Wrapping:** Will be responsible for wrapping works securely for shipping to the Exhibiting Centre.
8. **Rental Fees:** In the case of Film and Video Artists, will discuss rental fees with Program Coordinator in advance of approval.
9. **Report:** Will submit a written report or comments following the visit to the Exhibiting Centre and will enclose Social Insurance Number and invoices to the Program Coordinator.
10. **Exhibition/Screening, Workshop or Lecture Dates:** Any changes in the dates of the exhibition/screening, workshop, or lecture must be related to the Program Coordinator immediately. Date changes may not be made with less than 30 days' notice.
11. **Correspondence:** Will provide the Program Coordinator with copies of all correspondence between the Artist and the Exhibiting Centre.
12. **Copyright:** Warrants that he/she is the rightful owner of the exhibited works of art, all works incidental to the creation of the exhibited works of art, and their respective copyrights. In the case of copyright being retained by anyone other than the Artist, such information must be communicated to the Exhibiting Centre.



Installation view of **Clarissa Inglis's** exhibition at Grimsby Public Art Gallery, May/June, 1986.

"ARTISTS WITH THEIR WORK"

UPCOMING "ARTISTS WITH THEIR WORK" PROGRAMS 1987

Alison Brannen: Graphics

Hennepin Art Gallery, Welland
January 9-31, 1987

Brian Burnett: Painting

The Gallery & Library, Cambridge
January 12-February 8, 1987

Shelagh Alexander: Compilation Photography

Artcite Inc., Windsor
February 4-March 1, 1987

Oliver Girling: Painting

Tom Thomson Memorial Art Gallery, Owen Sound
February 6-March 1, 1987

George Raab: Graphics

Thunder Bay Art Gallery
February 10-March 8, 1987

Nora Hutchinson: Video Screening

Kingston Artists' Association Inc.
February 10-11, 1987

Midi Onodera: Film Screening

Kingston Artists' Association Inc.
February 18-19, 1987

Joanne Tod: Painting

Laurentian University Museum and Arts Centre, Sudbury
February 18-March 15, 1987

Richard Kerr: Film Screening

Kingston Artists' Association Inc.
February 26-27, 1987

Tim Jocelyn: Installation

St. Lawrence College Saint-Laurent Art Gallery, Kingston
March 2-26, 1987

Philip Hoffman: Film Screening

The Gallery & Library, Cambridge
March 13, 14, 28, 1987

Wendy Coad: Painting & Drawing

S.A.W. Gallery, Ottawa
March 14-April 11, 1987

Robert Bowers: Sculpture

Laurentian University Museum and Arts Centre, Sudbury
March 18-April 12, 1987

Shelagh Alexander: Compilation Photography

Art Gallery of Algoma, Sault Ste. Marie
March 19-April 19, 1987

Joanne Tod: Painting

Forest City Gallery, London, Ontario
March 27-April 18, 1987

Juan Geuer: Constructions

White Water Gallery, North Bay
April 2-25, 1987

Douglas Kirton: Painting

Whitby Arts Inc., The Station Gallery
April 4-26, 1987



Robert Wiens speaking at his exhibition opening at CAA Exhibition Gallery, Sir Sandford Fleming College, Peterborough, November, 1986.



Reinhard Reitzenstein explaining his sculpture to the Lieutenant Governor of Ontario, the Honourable Lincoln M. Alexander, at the opening of *Sculpture on the Grounds* at the Lynwood Arts Centre in Simcoe, August 1, 1986.
Photo: Bob Blakeley, *The Simcoe Reformer*

Will Gorlitz: Painting

Kingston Artists' Association Inc.
April 7-25, 1987

David Clarkson: Installation

S.A.W. Gallery, Ottawa
April 18-May 16, 1987

George Raab: Graphics

The Lindsay Gallery
May 1-23, 1987

Spring Hurlbut: Installation

S.A.W. Gallery, Ottawa
June 1987

Joan Krawczyk: Painting

Thunder Bay Art Gallery
September 4-October 11, 1987

Juan Geuer: Constructions

Tom Thomson Memorial Art Gallery, Owen Sound
November 6-29, 1987

Simon Harwood: Painting

The Temiskaming Art Gallery, Haileybury
November 16-December 12, 1987

Martha Davis: Photography

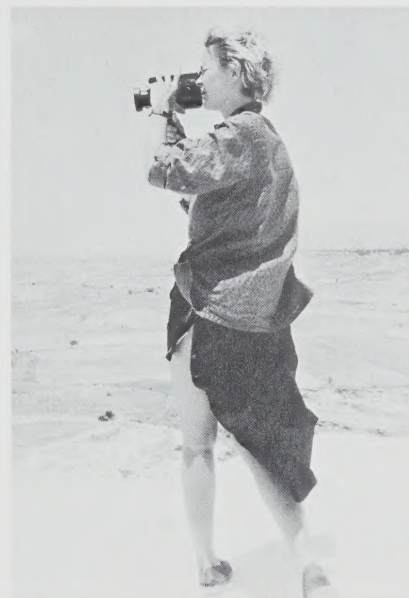
McIntosh Gallery, London, Ontario
November 18-December 20, 1987

Annette Mangaard



Performance of *Rite of Ritual* at A.R.C., Toronto, May 1986

Photo: Joanna Nokes



From shooting of *Her Soil is Gold*, 1985

Photo: Ihor Holubizky



From shooting of *Her Soil is Gold*

Photo: Ihor Holubizky



Still from *She Bit Me Seriously*, 1984, Super-8, colour, sound, 18 min.



Still from *The Tyranny of Architecture* (work in progress)

Photo: Joanna Nokes

My interest in film grew from that of still photography and a fascination with the moving image. If still photography has been viewed as the "decisive moment" then the film camera can be seen as mechanically capturing a series of consecutive "moments." Cinema is the mechanism by which physical reality and movement are revealed. The majority of my works involve manipulation of the image through the use of the optical printer. The alteration of framing, light density, colour, composition, and timing affect the cinematic experience, and the result is to shift for the viewer the mechanics of perception and ultimately to challenge preconceived notions of cinematic "reality."

I have, in the past few years, recorded my travels through the high Arctic, Central America, the Middle East and Europe. There is a qualitative difference between "location" shooting and shooting the "locale." The latter, which is my concern, is an attempt to distill personal, and therefore subjective experience, into film experience... communicating emotional

responses to a given situation through visual keys. *Her Soil is Gold*, shot in Egypt, is an objective look at a personal experience.

The relationship of technology (optical printing) to perception is to make the imperceptible visible: to "slow down" motion... to focus on the particular... to reveal details that might otherwise be passed over. The commonplace object, when isolated, takes on magical or mythical proportions. In a society inundated with visual information, the images that reveal, rather than overload, are seen as having intrinsic fascination; the viewer becomes the voyeur. In *The Iconography of Venus*, this is accelerated by the film's content, the examination of female role models, the sexual model viewed through the mechanics of voyeurism.

Current performance work utilizes combinations of the projected moving image and its resulting shadow, live action, projected slides, and live and pre-recorded video.

Annette Mangaard

Filmmaking and performance

Workshops

Available for workshops in Super-8 or 16mm. Also interested in working on film productions with workshop participants.

Teaching Experience

North York Board of Education (Secondary Schools), Photography and Filmmaking Instructor, 1984 to present

Education

Ontario College of Art, Toronto: A.O.C.A., Independent Studies, 1980

Screenings

- 1986 Sao Paulo, Brazil: *The Tyranny of Architecture*
- 1986 Presentation House Gallery, Vancouver, British Columbia, *Photoperspectives '85: There's a Shadow on my Face*
- 1986 Canadian International Film Festival: *Her Soil is Gold*
- 1986 19th Annual Humbolt Film Festival, California: *There is in Power... seduction*
- 1986 Nova Scotia College of Art and Design, Halifax: *There is in Power... seduction*
- 1986 Festival of Festivals, Toronto: *Her Soil is Gold*
- 1986 National Gallery of Canada, Ottawa: *Her Soil is Gold*
- 1986 Art Gallery of Ontario, Toronto: *Her Soil is Gold*
- 1986 TVOntario, Toronto: *Her Soil is Gold*
- 1986 Ann Arbor Film Festival, Ann Arbor, Michigan: *She Bit Me Seriously*
- 1986 3rd Annual Super 8 Festival, Leicester, England: *Nothing By Mouth*
- 1986 Women in Focus, Vancouver, British Columbia: *There is in Power... seduction*
- 1986 Calgary Society of Independent Filmmakers, Calgary, Alberta: *There is in Power... seduction*
- 1986 Winnipeg Film Group, Manitoba: *Nothing By Mouth*
- 1986 The Rivoli, Toronto: *Voyeurs 3* (film and performance)

- 1986 Vancouver Film Festival, Cineworks, British Columbia: *Her Soil is Gold*
- 1986 Rogers Cable Network: *Cable Beach*
- 1985 Macademia Film Festival, Toronto, *Captive Women: There is in Power... seduction*
- 1985 Film Collective, New York: *There is in Power... seduction*
- 1985 MacLean-Hunter Cable Television: *State of the Art*
- 1985 Independent Film Association de Cineastes Independante, Halifax, Nova Scotia: *Nothing By Mouth*
- 1985 The Funnel, Toronto, *New Works Showcase: There is in Power... seduction*
- 1985 Le Cache de Cinéma, Toronto: *She Bit Me Seriously*
- 1985 Experimental Film Coalition, Chicago, Illinois: *She Bit Me Seriously*
- 1985 Millenium, New York: *She Bit Me Seriously*
- 1985 Music Gallery, Toronto, *Abba Yabba* (commissioned film)
- 1984 The Funnel, Toronto, *New Works Showcase: Nothing By Mouth*
- 1984 Music Gallery, Toronto, *An Evening with Three: Nothing By Mouth*
- 1984 A Space, Toronto: *She Bit Me Seriously*

Selected Performances

- 1986 A.R.C. (Artculture Resource Centre), Toronto, *Reel Urbanity: Rite of Rituals* (Film with Performance)
- 1986 The Rivoli, Toronto: *Voyeurs 3* (Film with performance)
- 1986 Tarragon Theatre, Toronto, *Rhubarb Festival of Experimental Theatre: Dinosaur's Demise Triggers Debate*
- 1985 The Rivoli, Toronto: *Songs For The New Fatalism*
- 1984 Video Cabaret, Toronto: *No Exit*
- 1983 Victoria College, University of Toronto: *Overtones*
- 1983 University College Playhouse, Toronto: *Underground Lovers*
- 1982 Palmerston Stage, Toronto: *Picnic*
- 1982 Glen Morris Theatre, Toronto: *Dance Barbers*

Selected Filmography

<i>Northbound Cairo</i>	In progress	16mm	colour	sound	30 min.
<i>There's a Shadow on my Face</i>	1986	16mm	b&w	stills and film loop	
<i>The Tyranny of Architecture</i>	1986	16mm	b&w	sound	10 min.
<i>The Iconography of Venus</i>	1986	16mm	colour	sound	9 min.
<i>Her Soil Is Gold</i>	1985	16mm	colour	sound	10 min.
<i>There is in Power... seduction</i>	1985	16mm	b&w	sound	5 min.
<i>Alice's Brother Told Me and Alice's Brother Wouldn't Lie</i>	1985	Super-8	b&w	sound	6 min.
<i>Line Through Bath</i>	1985	Super-8	colour	sound	10 min.
<i>Nothing By Mouth</i>	1984	Super-8	colour	sound	10 min.
<i>She Bit Me Seriously</i>	1984	Super-8	colour	sound	18 min.

Lee Paquette



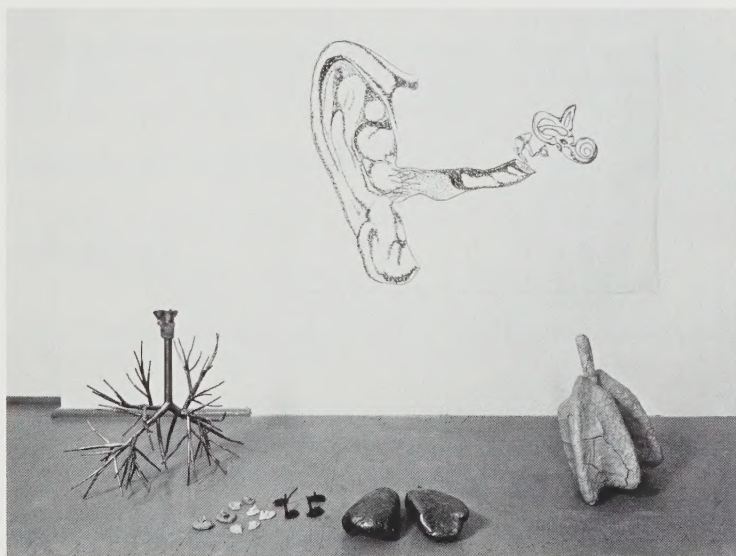
Lee Paquette wearing *The Globe*, 1984, steel, 91.4 x 60.9 x 60.9 cm

Photo: Susan Ross



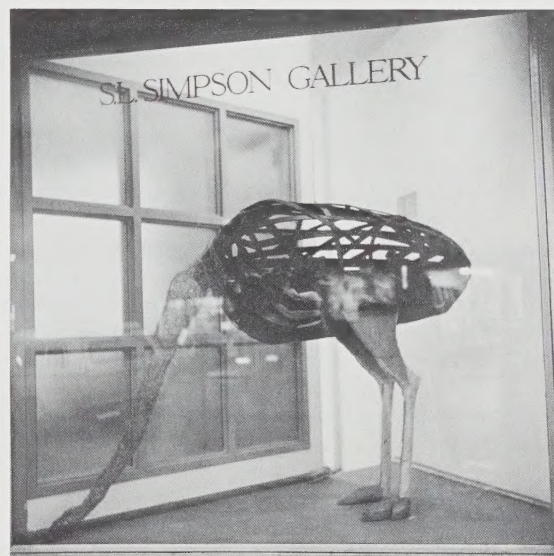
Installation view of *Rootings, Plantings and Other Insertions*, at S. L. Simpson Gallery, Toronto, 1986

Photo: Alex Neumann, Courtesy S. L. Simpson Gallery, Toronto



Installation view of *Rootings, Plantings and Other Insertions*, at S. L. Simpson Gallery, Toronto, 1986

Photo: Alex Neumann, Courtesy S. L. Simpson Gallery, Toronto



Rootings, Plantings and Other Insertions: Ostrich, 1985, wood, wire, canvas, 213.3 x 213.3 x 91.4 cm

Photo: Courtesy S. L. Simpson Gallery, Toronto

My art-making tends to be an extension of my being in a particular environment and collecting information, materials and images from that context. The manner in which I interpret that experience and finally materialize some sense of it is always under review.

While a particular piece may not look similar to previous work, the underlying concern of the body in the environment, both natural and man-made, continues to be pursued.

At present, I am mixing anatomical, industrial and environmental imagery as a means of blending various regions

of experience in the make-up of a "worldly" sensibility. In my last show, my intention was to lay out elements that reflect and amplify certain attitudes which affect our view of the world. On the one hand, we enjoy the beauties of nature, and on the other, we transform the environment to a method of making money.

Using groups or categories of objects is a way to open the work to the many dualities we live and try to locate in our own scheme of things.

Lee Paquette

Sculpture/Installation

Workshops

Available for workshops on any aspect of his work such as forging in steel, welding, wire construction, photography, video, installation, drawing, pattern-making, mold-making, etc. Also willing to lecture on sculpture by other artists and concerns in his own work (i.e.: industry, environment and anatomy, use of animal metaphors, phenomenology, use of video as a medium or tool in sculpture, as well as the relationship of gathering material from various sites such as rock, rubble, industrial artifacts in the development of ideas and methods of presenting the information in one's work.

Teaching Experience

McMaster University, Sculpture Instructor, 1986-87
Dundas Valley School of Art, Sculpture Instructor, 1984-86
Students in the Artist's Studio, 1985
Dundas Valley School of Art, Visiting Artist, 1984
York University, Toronto, Visiting Teacher Matrix Program, 1984

Education

York University, Toronto: M.F.A., 1984
York University, Toronto: B.F.A., 1981

Solo Exhibitions

1986 Optica, Montreal, Quebec
1986 S.L. Simpson Gallery, Toronto: *Rootings, Plantings and Other Insertions*
1984 S.L. Simpson Gallery, Toronto: *Working, An Unresolved End*
1983 Toronto Sculpture Garden: *Recess*
1983 S.L. Simpson Gallery, Toronto: *Recess/Routine*
1982 YYZ Gallery, Toronto: *Meat and Potatoes Sculpture*
1980 Mercer Union, Toronto: *Body Registers*
1977 Fine Arts Building, York University, Toronto: *Process Piece*
1976 Sault Ste. Marie Library, Sault Ste. Marie: *Various Media*

Group Exhibitions

1985 Zacks Gallery, York University, Toronto: *Re: Union*
1985 McIntosh Gallery, London, Ontario: *Concept: Confinement*
1984 Firehouse 14, Montreal, Quebec (circulating 1984-85); The Beaverbrook Art Gallery, Fredericton, New Brunswick: *EXPRON: EXPRESSIONISME ONTARIO*
1984 Mercer Union, Toronto: *The New City of Sculpture*

1983 S.L. Simpson Gallery, Toronto: *Paper*
1982 Gallery 76, Toronto: *YYZ Monumenta*
1980 Mercer Union, Toronto: *Locations*
1980 IDA Gallery, York University, Toronto: *Diverse Perspectives*
1979 Resolution Gallery, Toronto
1979 Fine Arts on Markham Gallery, York University, Toronto
1979 IDA Gallery, York University, Toronto
1977 IDA Gallery, York University, Toronto
1977 Winters Gallery, York University, Toronto

Awards/Grants

Canada Council Grants, 1981, 1982, 1983, 1984, 1985
Kodak Scholarship, York University, 1978
Ontario Arts Council Grant, 1982
Samuel Sarick Award, 1984

Collections

Canada Council Art Bank, Ottawa
National Gallery of Canada, Ottawa
Private collections

Bibliography

Anonymous. "Show to feature balance works." *Sault Ste. Marie Star*, 31 August 31, 1976.
Fabo, Andy. "Lee Paquette at YYZ." *Now Magazine*, 6 May 1982.
Grenville, Bruce. "The New City of Sculpture." *C Magazine*, Fall 1984, no.3, pp.76f.
Hanna, Deidre. "Potsherds." *C Magazine*, Spring 1986, no.9, pp.57-58.
Hume, Christopher. "Confusion reigns at Sculpture Garden." *Toronto Star*, 14 February 1984.
Mays, John Bentley. "The coming of age of Toronto sculpture." *The Globe and Mail* (Toronto), 25 August 1984.
McLuhan, Elizabeth and Claudia Lupri-Esker. *RE:UNION: Selections 1976-1985*. Toronto: Art Gallery of York University, 15 October – 15 November 1985 (exhibition catalogue).
Rans, Goldie. "The New City of Sculpture." *Vanguard*, November 1984, vol.13, no.9, pp.33-34.
Rosshandler, Leo. *EXPRON: EXPRESSIONISME ONTARIO*. Montreal, Quebec: Lavalin Inc., 1984 (exhibition catalogue).
Wood, William. "Lee Paquette at S.L. Simpson Gallery." *Vanguard*, March 1985, vol.14, no.2, pp.37-38.

Centre

Telephone

Mailing Address

Shipping Address

Person Responsible/Title

Telephone

NOTE:

Opening Date is the date and time when the installation is complete.

This Booking Form must be completed in full in order for us to process confirmation.

Installation time is generally 2-4 days; Dismantling time is 1-3 days. These periods of time will proceed and follow confirmed exhibition dates.

Exhibition Title

Exhibit Space (include floor plan + dimensions, including ceiling height)

Preferred Opening Date + time of day

Preferred Closing Date

Alternate Dates

Exhibition Title

Exhibit Space (include floor plan + dimensions, including ceiling height)

Preferred Opening Date + time of day

Preferred Closing Date

Alternate Dates

Signature

Title

Date

Due to the increased number of requests for exhibitions, each centre is allowed a maximum of five bookings, inclusive of "Artists with their Work" in a one year period from April to March. There is a separate Booking Form for "Artists with their Work" programs.

At least two months notice must be given for booking and cancellation. Confirmation of exhibition dates will be sent in writing from the Scheduling Co-ordinator. The invoice for the exhibition fee will be mailed to the organization named, to the attention of the person indicated as responsible. Accounts must be paid within 30 days of receipt.

Please complete form and forward to:
Scheduling Co-ordinator, Extension Services
Art Gallery of Ontario
317 Dundas St. West
Toronto, Ontario M5T 1G4

"ARTISTS WITH THEIR WORK" BOOKING FORM

Centre

Telephone

Address

Name of person to contact

Telephone

Artists requested

1st choice

2nd choice

3rd choice

Exhibition/Screening dates (inclusive)

Exhibition location (gallery or room). Please include floor plan.

Workshop dates (maximum of three days)

Workshop location

Anticipated number of participants

Workshop facilities available

Specific workshop plans

Day 1

Day 2

Day 3

Please read carefully the responsibilities of the respective parties on the reverse of this Booking Form. Complete form and forward to:

Program Coordinator
Extension Services
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

Signed

Dated

RESPONSIBILITIES

1. The Exhibiting Centre:

- (a) Inform the Program Coordinator of all arrangements and maintain this contact before, during, and at the conclusion of the exhibition.
- (b) Provide and pay for hotel/motel accommodation and living expenses of the artist while in the community (maximum of three days). If more than one artist is requested or if the honorarium exceeds the maximum offered, the difference must be met by the exhibiting centre.
- (c) Provide and pay for "All Risks" insurance on the artist's works "nail to nail" (from the lender of the work to the borrower and back to the lender), with an agreed value for each work. It is essential that the centre carry insurance to cover legal liability.
- (d) Pay for any costs for labour which may be required in loading and unloading the truck, or in installing or dismantling the exhibition.
- (e) Responsible for items forming the exhibition from the time the works are received by the exhibiting centre until it relinquishes control.
- (f) Responsible for securely rewrapping/crating works for their return shipment.
- (g) Provide suitable film or video screening facilities and a trained projectionist if a filmmaker or video artist has been requested.
- (h) Develop maximum interest and involvement within the community, undertake comprehensive publicity and pay for any costs involved (catalogue, invitations, publicity releases, advertisements, etc.).
- (i) Provide the Program Coordinator with slides of the installation of the exhibition and submit a follow-up report on the program including copies of all publicity material, photographs of workshops/lectures, newspaper articles, attendance estimates, etc.

NOTE: Charging registration fees for workshops is discouraged, but if necessary, such fees should only be used to cover additional related expenses. Information on individual artists is available from the "Artists with their Work" Catalogue and in biographical files maintained in the "Artists with their Work" Office.

2. Art Gallery of Ontario:

- (a) Responsible for initiating contact between the exhibiting centre and the artist and coordinating all aspects of the program.
- (b) Make arrangements and pay for transportation of the artist's works to and from the exhibiting centre (within Ontario).
- (c) Make arrangements and pay for artist's travel to and from the exhibiting centre.
- (d) Pay artist's honoraria for the exhibitions and workshops. The workshop honorarium is commensurate with the time spent at the exhibiting centre.
- (e) Pay for film or video rentals if required. The rental fee must be discussed with the Program Coordinator and approved in advance.
- (f) The Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre.

3. Artist:

- (a) Lend works as requested for a period of three to four weeks. The exhibition dates are to be agreed upon with the exhibiting centre. A fully detailed list of the contents of the exhibition (including insurance evaluations) must be forwarded to the Program Coordinator no later than three months in advance of the exhibition opening.
- (b) Be present in the community on the specified workshop dates and finalize all details regarding workshops directly with the exhibiting centre.
- (c) Communicate all program plans and changes to plans to the Program Coordinator.
- (d) Responsible for wrapping works securely for shipment.
- (e) Submit a written report or comments following the exhibition and forward invoices to the Art Gallery of Ontario.

BOOKING FORM/EXHIBITIONS

Exhibition Choices / Location (gallery or room).

Preferred Dates

1.

2.

3.

4.

5.

Alternate Choices

Name of organization

Mailing Address

Telephone

Shipping Address

Person Responsible

Telephone

Signature

Date

Please complete form and forward to:

Scheduling Officer
Extension Services
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

Due to the increasing demand for exhibitions, we are obligated to limit the number to five per centre. Please list here the exhibitions you would like to book, with alternate choices.

At least two months notice must be given for bookings and cancellations.

The invoice for the exhibition fee will be mailed to the organization named, to the attention of the person indicated as responsible for the exhibition. Exhibitors are requested to pay the accounts immediately upon close of the exhibition.

All shipments are to be sent prepaid and charged to the Art Gallery of Ontario Extension Services.

BOOKING FORM/SPEAKERS SERVICE

Subject Choices

Dates

1.

2.

3.

4.

Name of Organization

Address

Telephone

Person Responsible

Telephone

Signature

Date

Please complete form and forward to:

Assistant to the Head
Extension Services
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4

At least two months notice is requested for bookings. Cancellations must be received two weeks in advance, otherwise full fee will be charged to compensate the speaker for research time. The invoice for Speakers Service will be mailed to the organization named, to the attention of the person indicated as responsible. Accounts are payable upon receipt.

"ARTISTS WITH THEIR WORK" AGREEMENT FORM

Centre

Telephone

Address

Name of person to contact

Telephone

Artists requested: 1st choice

2nd choice

3rd choice

Exhibition/screening dates (inclusive)

Workshop dates (maximum of three days)

Specify workshop plans

1. The Exhibiting Centre agrees to undertake the following and inform the Art Gallery of Ontario Extension Services of all arrangements:

- (a) to provide and pay for hotel/motel accommodation and living expenses for the artist while in the community (maximum of 3 days). If more than one artist is requested or if the honorarium exceeds the maximum offered, this responsibility must be met by the exhibiting centre.
- (b) to provide and pay for "All Risks" insurance on the artist's works "nail to nail" (from the lender of the work to the borrower and back to the lender), with an agreed value for each work.
- (c) to pay for any costs for labour which may be required in loading and unloading the truck, or in installing and dismantling the exhibition.
- (d) to be responsible for items forming the exhibition, from the time the exhibition is received by the exhibiting centre until it relinquishes control.
- (e) to provide suitable film or video screening facilities and a trained projectionist if a filmmaker or video artist has been requested.
- (f) to develop maximum interest and involvement within the community, to undertake comprehensive publicity and to pay for any costs involved (catalogue, publicity releases, etc.).
- (g) to submit a follow-up report on each program, including copies of publicity, slides, photographs, newspaper articles, attendance estimates, etc.

Note: Charging registration fees for workshops is discouraged but, if necessary, such fees should only be used to cover additional expenses. To meet the demand for the "Artists with their Work" program, the number of programs in any one community is limited to three per year. Requests should be made at least three months in advance. If the artist is expected to give press interviews, lectures, etc., it should be stated on this form. Information about the artist is available from Extension Services and the "Artists with their Work" catalogue.

We the undersigned agree to all the terms and conditions stated herein.

2. The Artist agrees to undertake the following:

- (a) to be present in the community on the dates specified above and to make all final arrangements with the exhibiting centre.
- (b) to lend works as requested for a period of up to four weeks. The exhibition dates are to be agreed upon with the exhibiting centre.
- (c) to communicate specific details regarding the program to the Art Gallery of Ontario, Extension Services.
- (d) to provide the exhibiting centre with a list of works and their insurance values prior to the exhibition.
- (e) to submit a written report or comments following the exhibition and to forward invoices to the Art Gallery of Ontario.
- (f) The artist further agrees that the Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre.

3. The Art Gallery of Ontario agrees to undertake the following:

- (a) to make arrangements and pay for all transportation of the artist's works to and from the exhibiting centre (within Ontario).
- (b) to make arrangements and pay for transportation of the artist to and from the exhibiting centre (maximum of 2 round trips).
- (c) to pay the artist honorariums for the exhibition and workshops. The workshop honorarium will be commensurate with the time spent at the exhibiting centre.
- (d) to pay for film or video rentals if required.
- (e) to pay for workshop supplies (up to \$100.00) upon consultation with the co-ordinator prior to the program.

Please complete and forward form to:

Art Gallery of Ontario
Extension Services
317 Dundas Street West
Toronto, Ontario M5T 1G4

Exhibiting Centre

Date

Artist

Date

Special Projects Officer, Art Gallery of Ontario

Date



"ARTISTS WITH THEIR WORK" AGREEMENT FORM

Centre	Telephone
Address	
Name of person to contact	Telephone
Artists requested: 1st choice	
2nd choice	
3rd choice	
Exhibition/screening dates (inclusive)	
Workshop dates (maximum of three days)	
Specify workshop plans	

1. The Exhibiting Centre agrees to undertake the following and inform the Art Gallery of Ontario Extension Services of all arrangements:
 - (a) to provide and pay for hotel/motel accommodation and living expenses for the artist while in the community (maximum of 3 days). If more than one artist is requested or if the honorarium exceeds the maximum offered, this responsibility must be met by the exhibiting centre.
 - (b) to provide and pay for "All Risks" insurance on the artist's works "nail to nail" (from the lender of the work to the borrower and back to the lender), with an agreed value for each work.
 - (c) to pay for any costs for labour which may be required in loading and unloading the truck, or in installing and dismantling the exhibition.
 - (d) to be responsible for items forming the exhibition, from the time the exhibition is received by the exhibiting centre until it relinquishes control.
 - (e) to provide suitable film or video screening facilities and a trained projectionist if a filmmaker or video artist has been requested.
 - (f) to develop maximum interest and involvement within the community, to undertake comprehensive publicity and to pay for any costs involved (catalogue, publicity releases, etc.).
 - (g) to submit a follow-up report on each program, including copies of publicity, slides, photographs, newspaper articles, attendance estimates, etc.
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 - (c) to communicate specific details regarding the program to the Art Gallery of Ontario, Extension Services.
 - (d) to provide the exhibiting centre with a list of works and their insurance values prior to the exhibition.
 - (e) to submit a written report or comments following the exhibition and to forward invoices to the Art Gallery of Ontario.
 - (f) The artist further agrees that the Art Gallery of Ontario will be held harmless from all claims and expenses arising from damage that may occur to the work loaned. The insurance is undertaken by the exhibiting centre.
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 - (b) to make arrangements and pay for transportation of the artist to and from the exhibiting centre (maximum of 2 round trips).
 - (c) to pay the artist honorariums for the exhibition and workshops. The workshop honorarium will be commensurate with the time spent at the exhibiting centre.
 - (d) to pay for film or video rentals if required.
 - (e) to pay for workshop supplies (up to \$100.00) upon consultation with the co-ordinator prior to the program.

Note: Charging registration fees for workshops is discouraged but, if necessary, such fees should only be used to cover additional expenses. To meet the demand for the "Artists with their Work" program, the number of programs in any one community is limited to three per year. Requests should be made at least three months in advance. If the artist is expected to give press interviews, lectures, etc., it should be stated on this form. Information about the artist is available from Extension Services and the "Artists with their Work" catalogue.

We the undersigned agree to all the terms and conditions stated herein.

Please complete and forward form to:

Art Gallery of Ontario
Extension Services
317 Dundas Street West
Toronto, Ontario M5T 1G4

Exhibiting Centre	Date
Artist	Date
Special Projects Officer, Art Gallery of Ontario	Date



Contact



Henry Moore, (British, 1898-1986), *Shelter Sketch-Book Portfolio 1966-67*; collotype after drawing, 6/75, 19 x 16.4 cm. Collection Art Gallery of Ontario. Gift of Henry Moore, 1974.

CONTACT has been developed to meet the needs of communities that do not have the facilities to house exhibitions offered by our ongoing Extension Services program. The *CONTACT* series encompasses a number of small-sized exhibitions, primarily of original works drawn from various disciplines.

When you book a *CONTACT* exhibition for the first time, we will forward a *Standard Facilities Report* form to be completed and returned in order for us to process your exhibition request. Staff from the Art Gallery of Ontario are available to visit your centre to be of assistance. If you have any questions on care and handling or installation of works of art, find the *Care and Handling of Exhibits* section in this *Catalogue*. Complete the *Booking Form/Exhibitions* and forward it to the Scheduling Coordinator, Extension Services.

An illustrated brochure accompanies each exhibition. *CONTACT* exhibitions are transported by truck.

Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Maximum 20 running metres (65 running feet)

Weight: Maximum of 3 crates not exceeding 90 kg (200 lb.) each. When exhibitions include three-dimensional art, crate numbers will increase to accommodate display cases. Two people will be required to handle the crates.

Fee: \$60 including 75 brochures

Dates available for circulation: September 1986–August 1987

Security: Periodic patrols by a responsible staff member; secure night locks on all doors and windows; safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent and/or fluorescent fitted with ultraviolet filters. (Filters are available for loan through Extension Services. However, you are encouraged to purchase filters for future use.) No direct sunlight.

Temperature and humidity: Minimum fluctuations

Henry Moore: Shelter Sketch-book Portfolio

Quite by accident in September 1940, Henry Moore discovered that the Underground stations in London were being used as air raid shelters. He usually travelled by car, so although he had noticed long queues forming outside the stations at about seven o'clock every evening, he explained he had not given them much thought. One evening, however, obliged to travel by subway, he discovered the "rows of reclining figures" on the station platforms and became "fascinated by the sight of people camping out deep under the ground."

The *Shelter Sketch-Book* was a product of his regular visits to the Underground over the next two years. Once or twice a week he would spend the evenings and nights wandering amongst the shelterers, making hurried notes. "I never made any sketches in the Underground. It would have been like making sketches in the hold of a slave ship." Instead, the sketches were executed on his return home. They were done with pen and ink, wax crayons, and watercolour, and many became the basis for his large shelter drawings.

The *Sketch-Book* is richly interesting, both as a war record and for Henry Moore's insights into the human

condition under these extraordinary circumstances. The original book belongs to Irina Moore, the artist's wife, and is kept at Much Hadham Herefordshire, England, where the couple resided. In 1966, the *Sketch-Book* became the subject of a limited edition portfolio of eighty facsimile collotypes of the shelter sketches and seven original lithographs by the artist. Twenty-eight collotypes and three lithographs have been selected for the exhibition from the portfolio in the Art Gallery of Ontario's collection, gift of Henry Moore, 1974.

Curated by Karen Finlay, Assistant Curator, European Painting and Sculpture.

Space: 28 collotypes, 3 lithographs, 1 lead panel; approximately 20 running metres (65 running feet)

Itinerary at time of printing:

Inverarden Regency Cottage Museum, Cornwall
October 3-31, 1986

Aurora Public Library
February 2-20, 1987

Belleville Public Library Gallery
June 1-30, 1987

The Temiskaming Art Gallery, Haileybury
October 5-26, 1987

Exhibition fully booked.



Henry Moore, (British, 1898-1986), *Shelter Sketch-Book Portfolio* 1966-67; collotype after drawing, 6/75, 19 x 16.4 cm. Collection Art Gallery of Ontario. Gift of Henry Moore, 1974.



Henry Moore, (British, 1898-1986), *Shelter Sketch-Book Portfolio 1966-67*; collotype after drawing, 6/75, 19 x 16.4 cm. Collection Art Gallery of Ontario. Gift of Henry Moore, 1974.

Vogue and Harper's Bazaar Fashion Covers: 1910-1925

The covers selected for this exhibition were given to the Art Gallery of Ontario in the 1930s by Mrs. Emily Elliott (1867-1952), a Toronto artist and collector. They were collected between 1910 and 1925 and are taken from two of the most avant-garde and successful fashion magazines of the day, *Vogue* and *Harper's Bazaar*. The early examples display a simplicity and sentimental prettiness that was admired during the Edwardian era. Other covers, such as those of Erté (Romain de Tirtoff) and George Wolf Plank, show the influence of an international art nouveau style and the poster designs of the French nineteenth-century artist Henri de Toulouse-Lautrec. Their work is characterized by flowing lines and arabesques, a flattening of forms and use of bright colours.

Ranging from charming and elegant to bold and exotic, the covers in the exhibition reflect the changes in taste, both in clothing fashions and graphic design, that were occurring rapidly during the first quarter of the twentieth century.

Curated by Brenda Rix, Assistant Curator, Prints and Drawings.

Space: 20 offset lithographs and 1 lead panel; approximately 20 running metres (65 running feet)

Itinerary at time of printing:
Belleville Public Library Gallery
October 3-31, 1986

Timmins Museum: National Exhibition Centre
South Porcupine
January 1-30, 1987

Atikokan Centennial Museum
February 15-March 15, 1987



Erté, *Harper's Bazaar* Cover December 1921, offset lithograph. Emily Elliott Collection.



Frank X. Leyendecker, *Vogue* Cover September 1, 1913, offset lithograph. Emily Elliott Collection.



Fish Market, Toronto

William Henry Bartlett, (British, 1809-54), *Fish Market, Toronto*, steel engraving, c.1841; 17.1 x 15.5 cm. Collection Art Gallery of Ontario.

William Henry Bartlett's Upper Canada

William Henry Bartlett (1809-54) was in his lifetime the most celebrated of the numerous commercial topographers feeding images to the London steel engravers who, in turn, dominated the flourishing business of publishing illustrated travel books. Unlike his many competitors, including J. M. W. Turner, whose innovative work in the field initiated the fashion, Bartlett personally travelled to every site he was asked to illustrate, never employing sketches taken on the spot by others.

Bartlett visited North America four times, the second time in 1838 to gather views for a publication, *Canadian Scenery Illustrated*, that began to appear in monthly sections for subscribers in 1840, and was gathered into two volumes in 1842. Among the 117 steel engravings that grace the publication, thirty-eight depict scenes in Upper Canada. Although he did not travel west of the head of Lake Ontario, Bartlett recorded virtually every picturesque scene along the Ottawa and St. Lawrence Rivers and the north shore of Lake Ontario. If the Ottawa River, Niagara, and Kingston views seem all too familiar today, he was breaking new ground in his description of the small but growing St. Lawrence and Lake Ontario ports. This was the heartland of the province, and as we can see from this selec-

tion from his Upper Canadian views, Bartlett and his engraver colleagues managed to present it as though it enjoyed the picturesque antiquity of the Rhine.

Curated by Dennis Reid, Curator of Canadian Historical Art.

Space: 19 steel engravings (some coloured), and 1 water-colour; approximately 20 running metres (65 running feet)

Itinerary at time of printing:

Aurora Public Library

January 2-30, 1987

Belleville Public Library Gallery

March 2-28, 1987

Art Gallery of Algoma, Sault Ste. Marie

May 1987

Fee: \$75 including 75 brochures

David Hockney: A Hollywood Collection

David Hockney is arguably the most internationally successful British artist of the twentieth century. Born in 1937 in Bradford, Yorkshire, he studied at the Bradford School of Art (1953-57) and the Royal College of Art, London (1959-62). Shortly after graduation, he gained international recognition for his etching series, *The Rake's Progress*, 1963, based on William Hogarth's moralizing print series of the same title, and inspired by Hockney's first trip to New York City in 1961.

A Hollywood Collection, published in 1965 in Los Angeles, where Hockney has spent several prolonged periods of residence, comprises six lithographs ironically conceived as an instant art collection for some young starlet. To quote the artist:

"It's a kind of joke thing, a kind of home-made art collection with bits of everything in it, a nude, an abstract, a landscape, and so on. I was working with a printer in Hollywood whose workshop was behind a framer's. He had all these marvelous frames in the window. I got interested in this trompe l'oeil thing – a picture of a thing within something else within something else."

(*London Life*)

Each of the beautifully executed lithographs in the suite includes a printed frame, which has as much presence as, or more than, the so-called contents of picture, whether a

still-life, portrait, cityscape, or other subject. Hockney thereby explores the role of the framing device, as well as challenging other artistic conventions, both traditional and modernist. One of the prints, for example, is entitled *Picture of a Pointless Abstraction Framed under Glass*. The portfolio dates from an important transitional period in Hockney's career, when he came to terms with modernism as a language to be drawn upon but not necessarily to be dominated by.

Curated by Karen A. Finlay, Assistant Curator of European Painting and Sculpture.

Space: 6 lithographs, 1 lead panel, a number of information panels; approximately 15.2 running metres (50 running feet)

Lighting: Maximum 50 lux for works on paper

Itinerary at time of printing:

McIntosh Gallery, The University of Western Ontario, London

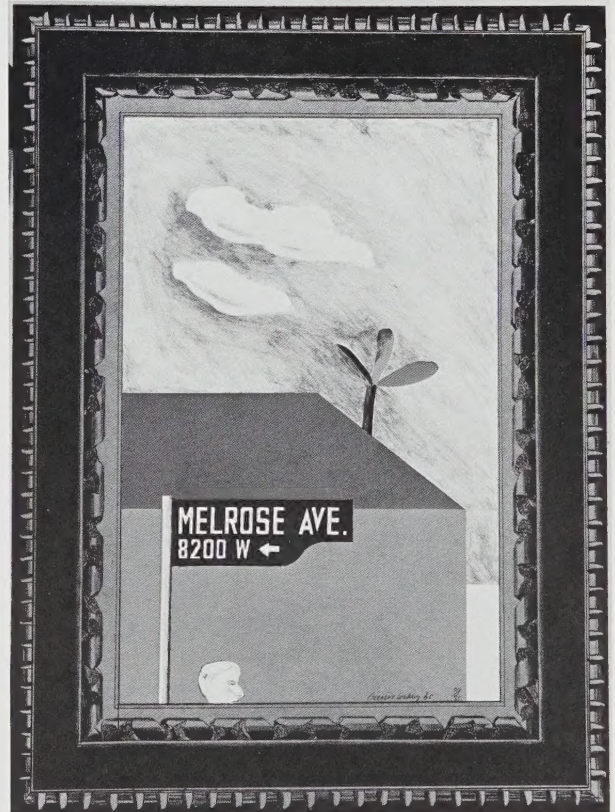
September 16 – October 18, 1987

Belleville Public Library Gallery
January 1988

Inverarden Regency Cottage Museum, Cornwall
April 1-30, 1988



David Hockney, (British, b.1937), *A Hollywood Collection: Picture of a Still Life That Has an Elaborate Frame*, 1965; lithograph, 75 x 55 cm. (sight). Collection Art Gallery of Ontario. Gift of Mr. and Mrs. Aaron Milrad, 1982.



David Hockney, (British, b.1937), *A Hollywood Collection: Picture of Melrose Avenue in an Ornate Gold Frame*, 1965; lithograph, 75.5 x 55 cm (sight). Collection Art Gallery of Ontario. Gift of Mr. and Mrs. Aaron Milrad, 1982.

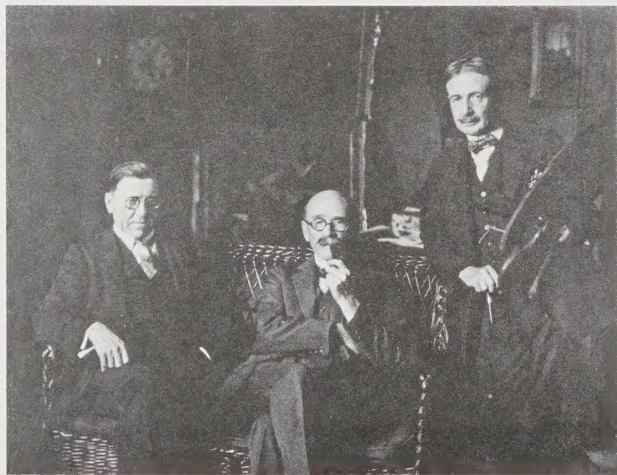
Photographs of Canadian Artists from the Newton MacTavish Collection

The artists represented in this exhibition were all acquaintances of Newton MacTavish (1875–1941), the Canadian art critic prominent in the first third of this century. MacTavish wrote the first full-length history of Canadian art entitled *The Fine Arts in Canada*, published in 1925; he was the editor of the cultural periodical *The Canadian Magazine* from 1906 until 1926; and he was affiliated with the Canadian Art Club, which was active from 1907 until 1915. In these capacities he became friendly with many Canadian artists, writing about them and promoting their work in his journal.

In March 1976 MacTavish's son, Mr. Lachlan MacTavish of Toronto, presented to the Reference Library of the Art Gallery of Ontario several dozen photographs of artists whom his father knew. Many of these are portrait photographs that had been given to MacTavish as tokens of friendship, for example, those of Marc-Aurèle de Foy Suzor-Côté, Arthur Heming, and F. S. Challener. MacTavish was particularly interested in Canadian artists who had studied abroad, and many of the photographs in his collection were supplied by such artists as J. W. Morrice and Horatio Walker, to accompany articles on their work in *The Canadian Magazine*.

An amateur photographer himself, MacTavish took photographs of artists John Wentworth Russell, Homer Watson, and Curtis Williamson, each artist in his own studio. There are two group shots thought to be by MacTavish of the Canadian Art Club, which was established in 1907 by the painter Edmond Morris in order to oppose the "provincial" Ontario Society of Artists and to attract expatriate artists back to Canada. Some of the photographs, for example one of Homer Watson, are taken by another art critic and amateur, M. O. Hammond. In contrast to the charm of the MacTavish amateur snapshots is the formality of the portrait of the Wembley Jury of 1924.

This exhibition of rare photographs forces us to concentrate our attention on an important group of Canadian artists — subsequently overshadowed by the Group of Seven — and on the art critic Newton MacTavish who befriended and encouraged them.



Photographer Unknown, Newton MacTavish, Dr. James MacCallum and Curtis Williamson Seated in Williamson's Studio; photograph, 16 x 19.5 cm (image). Collection of the Edward P. Taylor Reference Library, Art Gallery of Ontario. Gift of L. R. MacTavish, 1976.

Curated by Larry Pfaff, Deputy Librarian, E. P. Taylor Reference Library.

Space: 18 photographs, 1 lead panel; approximately 18 running metres (60 running feet)

Lighting: Maximum 50 lux for works on paper

Itinerary at time of printing:

Inverarden Regency Cottage Museum, Cornwall
September 4–30, 1987

Woodstock Art Gallery

December 3, 1987 – January 3, 1988



William Notman & Sons, (Montreal), Marc Aurèle de Foy Suzor-Côté, c.1918, platinum-type, 23.5 x 18.3 cm. Collection Edward P. Taylor Reference Library, Art Gallery of Ontario. Gift of L.R. MacTavish, 1976.

Stan Denniston: Reminders

At first glance Stan Denniston's works appear to be traditional documentary landscape photographs. One quickly realizes, however, that his pictures are not so much about aesthetic issues, such as the beauty or uniqueness of landscapes and scenery; rather, the relationship between two photographs immediately engages the viewer in a process of comparison, analysis, and interpretation.



Stan Denniston, (Canadian, b.1953), *Reminder #3*, 1978 (Left), black-and-white photograph, 40.6 x 50.8 cm.



Stan Denniston, (Canadian, b.1953), *Reminder #3*, 1978 (Right), black-and-white photograph, 40.6 x 50.8 cm.



Stan Denniston, (Canadian, b.1953), *Reminder #14*, 1979 (Left), black-and-white photograph, 40.6 x 50.8 cm.



Stan Denniston, (Canadian, b.1953), *Reminder #14*, 1979 (Right), black-and-white photograph, 40.6 x 50.8 cm.



Stan Denniston, (Canadian, b.1953), *Reminder #29*, 1981 (Left), black-and-white photograph, 40.6 x 50.8 cm.



Stan Denniston, (Canadian, b.1953), *Reminder #29*, 1981 (Right), black-and-white photograph, 40.6 x 50.8 cm.

similar to the original memory or “cue,” as Denniston has called it. But on another occasion a very insignificant detail will have lodged in his mind to provide the stimulus for a photograph.

It is up to the viewer to reconstruct experiences of memory or déjà vu from the works; their formal structure encourages this process, in which we may also find reminders of our own.

Curated by Barbara Fischer, Assistant Curator of Contemporary Art.

Space: 18 photographs, 1 lead panel; approximately 18.2 running metres (60 running feet)

Lighting: Maximum 50 lux for works on paper

Itinerary at time of printing:

Aurora Public Library
February–March 1988

Belleville Public Library Gallery
August 1988

Walter Trier: Lilliput Covers

Walter Trier was born in Prague in 1890 and died in Collingwood, Ontario, in 1951. During his lifetime, his name became well known in Germany and around the world for his entertaining caricatures and charming illustrations for children's books. In 1976 the Art Gallery of Ontario received a generous gift of more than 1,100 works by Trier from the Trier-Fodor Foundation. Included in this collection are approximately 30 watercolour drawings for the English magazine *Lilliput*, as well as a large group of proofs for the original covers.

Walter Trier received his early artistic training in Prague, and then in 1909 he attended the prestigious Munich Academy. His first important commissions were for the leading German satirical magazine, *Simplicissimus*. In 1910 he moved to Berlin, where he lived for the next twenty-six years. During the Nazi regime he was forced to leave Germany and travelled to London, where he began to draw cartoons for *The Daily Herald*, *Die Zeitung* and *Illustrated*. In the 1940s he also illustrated a number of children's books and began to design covers for the monthly magazine, *Lilliput: The Pocket Magazine for Everyone*. Trier and his wife, Helen, emigrated to Canada in 1947 and settled in Collingwood. As well as several posters commissioned by Canada Packers, Trier created his best-known children's book illustrations, *The Animals' Conference*, before his death in 1951.

Lilliput was founded by Alison Blair and Stefan Lorant in 1937 and was successful for twenty-five years. The magazine was intended to be of general interest and was designed to be small enough to fit into a pocket. The contents combined lively articles, stories, cartoons, and photographs by artists and writers such as Henry Moore, Gerard Hoffnug, and C. S. Forester. Between 1937 and 1949 Trier's covers appeared continual and became popular and familiar images. Each included the trio of a man, woman, and dog, shown in amusing situations and always enjoying one another's company. In an interview in 1948 Trier explained, “The couple was the embodiment of something eternally amusing – youth, love – and the little Scotch terrier out of regard for the English love of animals and as a memento to Zottel and Maggy, my companions for many years. I refused from the outset to keep to a definite type of couple. Sometimes they are young, sometimes

older, sometimes naturalistic and sometimes stylized, in all possible costumes of all sorts of periods....” In keeping with the contents of the magazine, Trier's covers capture the mood of a special era.

Curated by Brenda Rix, Assistant Curator of Prints and Drawings.

Space: 10 watercolours, 10 offset lithographs, 1 lead panel; 18.2 running metres (60 running feet)

Lighting: Maximum 50 lux for works on paper

Itinerary at time of printing:

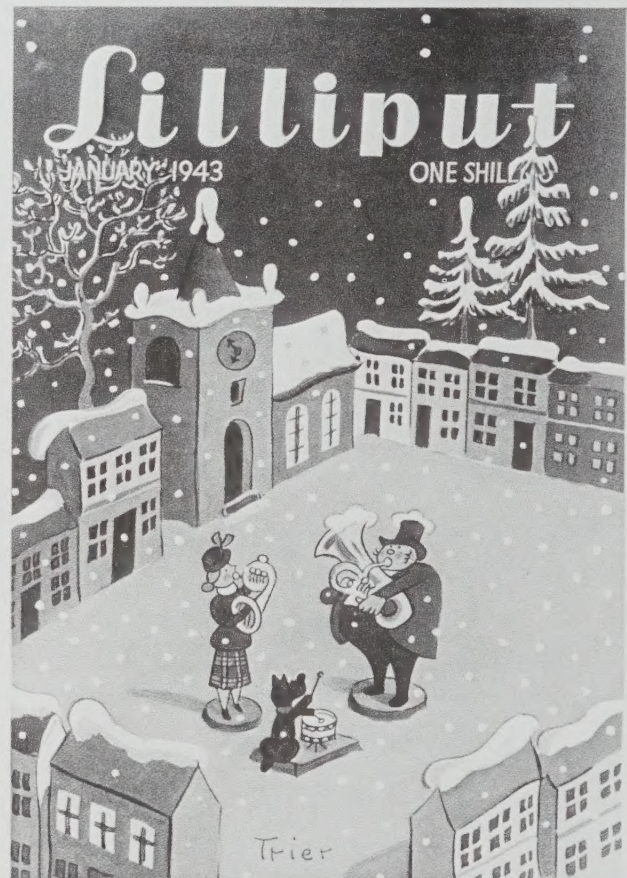
Inverarden Regency Cottage Museum, Cornwall
October 1–31, 1987

Whitby Arts Inc., The Station Gallery
November 7–29, 1987

Tom Thomson Memorial Art Gallery,
Owen Sound
December 4–January 3, 1988

London Regional Art Gallery
February 6–March 15, 1988

Exhibition fully booked.



Walter Trier, (Canadian, 1890–1951), *Lilliput Cover, January 1943*; offset lithograph, 20 x 14 cm (image). Collection Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1976.



Walter Trier, (Canadian, 1890-1951), *Lilliput Cover*, December 1942; offset lithograph, 20 x 14 cm (image). Collection Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1976.

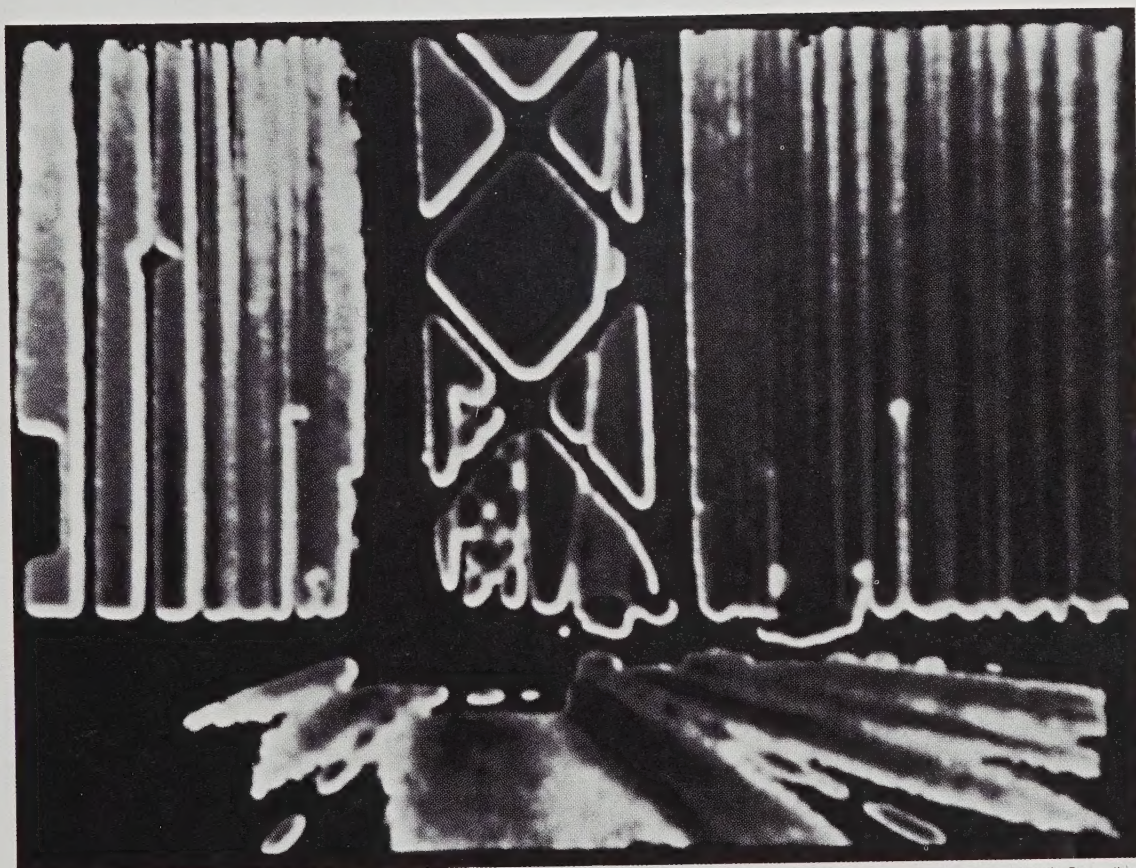


Walter Trier, (Canadian, 1890-1951), *Lilliput Cover*, July 1947; offset lithograph, 20 x 14 cm (image), Collection Art Gallery of Ontario. Gift of the Trier-Fodor Foundation, 1976.

Film

INDEPENDENT VIEWS

Three Programmes of
Canadian Short Films



98.3 KHz: Bridge at Electrical Storm

frame enlargement, courtesy of Pacific Cinematheque

A travelling exhibition co-sponsored by the Art Gallery of Ontario
and the National Film Board of Canada



Le Scrapeur, 1976, directed by Bruno Carrière

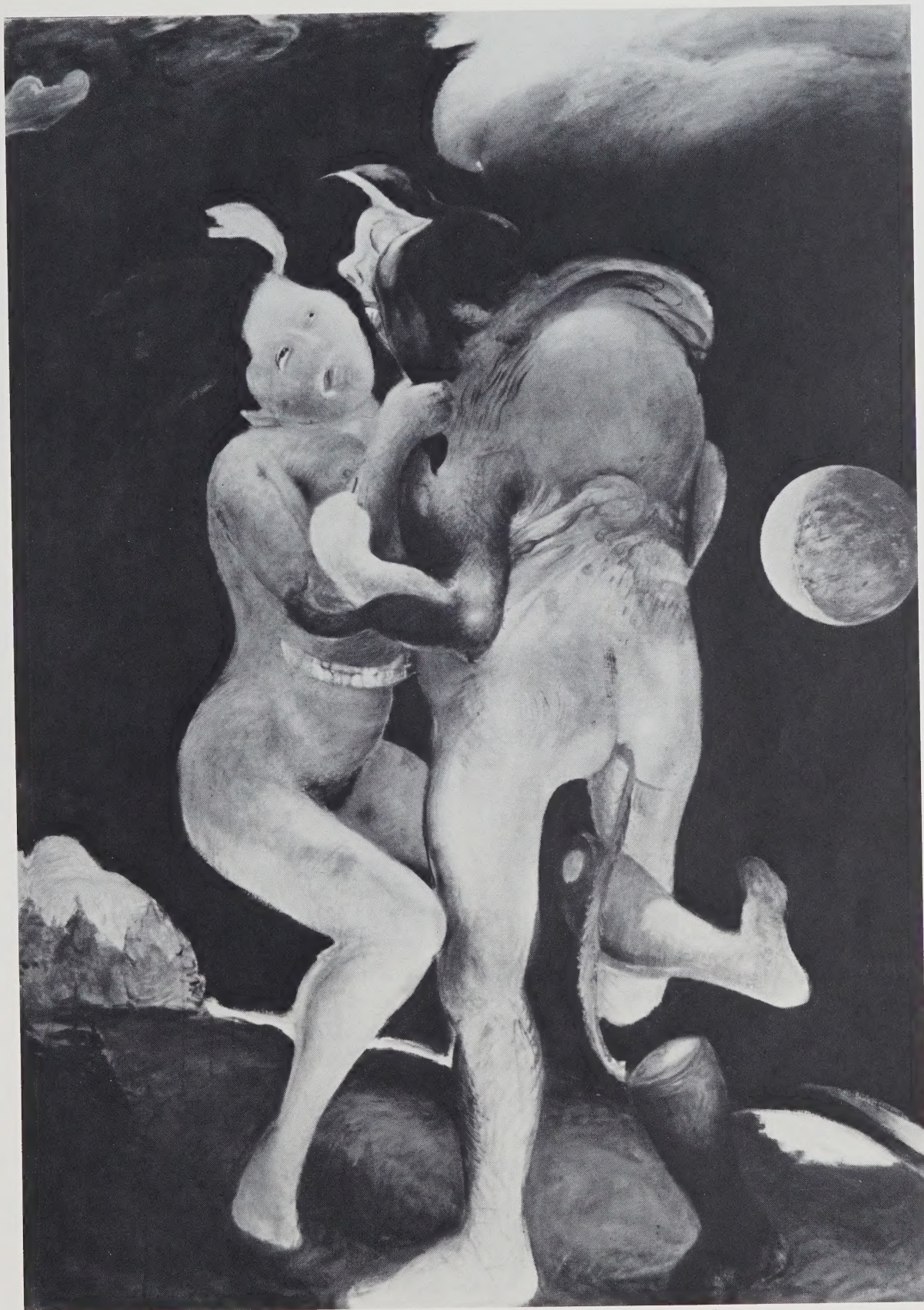
This exciting new expansion of our circulating exhibition policy offers three complete programmes of contemporary films by Canadian filmmakers. Organized with the assistance of the National Film Board of Canada and the co-operation of the Canadian Filmmakers Distribution Centre under the co-ordination of Ian Birnie, responsible for Media Programmes at the Art Gallery of Ontario, the programmes were chosen by Jean-Pierre Bastien of La cinémathèque québécoise, Doug Eliuk, National Film Board, Tony Reif of the Pacific Cinémathèque, and Ian Birnie, and show work by filmmakers from across Canada.

While it may be possible to book only one programme, galleries are strongly encouraged to consider all three, to give their community exposure to the full range of what Canadian filmmakers are involved in.

Bookings are to be made using the Standard Booking Form at the back of the catalogue; the three programmes will count as only one exhibition. Due to the support of the National Film Board, no fee will be charged for these programmes; the cost of delivery will be the responsibility of the receiving gallery.

A 16 mm sound projector and experienced projectionist are required. Detailed programme notes are available.

Multi Media



Joyce Wieland (Canadian, b. 1931), *Paint Phantom*, 1983-84; oil on canvas, 121.9 x 170.2 cm. Courtesy the Isaacs Gallery, Toronto.



Joyce Wieland (Canadian, b. 1931), *Time Machine Series*, 1961; oil on canvas, 203.2 x 406.4 cm. Collection Art Gallery of Ontario.

Joyce Wieland has produced an important body of art, but perhaps her significant contribution to Canadian art has been her injection of feminist, nationalist, and ecological issues into art. These concerns were expressed in her 1971 exhibition *True Patriot Love*, the first retrospective of a living Canadian woman artist at the National Gallery of Canada. Her art has always found the appropriate aesthetic response to these issues, some which have taken on a collective form, but it is also a response that has personalized itself over the years.

The present retrospective comprising up to 125 works reflects the remarkable range and variety in Wieland's art from the late 1950s on, including paintings, drawings, prints, assemblages, quilts, and films. Her work has always combined several layers of reference and experience. The exhibition attempts to bring out those relations. For example, the paintings and assemblages of the 1960s, with their reference to film techniques aligned to the look of pop art, add their own social commentary and sexual whimsy and threat to the features of popular culture. The quilts of the 1970s address political and ecological issues, but they also enhance a craft associated with women's practice and manifest the powerful potential in group effort. More recently, since the late 1970s her drawings and paintings have mythologized the nationalist, feminist, and ecological issues, and they verge on the erotic.

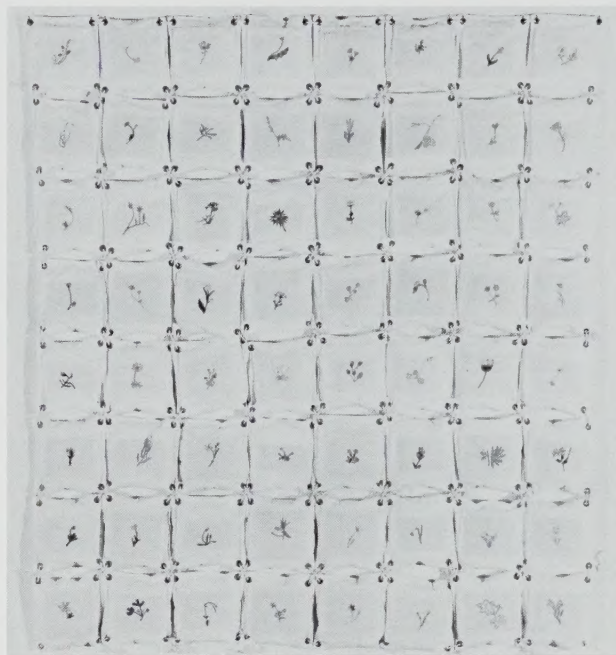
The exhibition is accompanied by a major illustrated catalogue and a poster. The catalogue is available through the Gallery Shop, and the poster through the Reproduction Shop. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Philip Monk, Curator, Contemporary Canadian Art. Organized for **national circulation** by the Art Gallery of Ontario.

Space: Approximately 125 works; approximately 152 running metres (500 r.ft.)

Weight: not available

Fee: \$1,750 plus shipping



Joyce Wieland (Canadian, b. 1931), *The Water Quilt*, 1970-71; embroidered cotton and printed cloth assemblage, 134.6 x 132.1 cm. Collection Art Gallery of Ontario.



Joyce Wieland (Canadian, b. 1931), *Artist on Fire*, 1983; oil on canvas, 106.7 x 129.5 cm. Courtesy Robert McLaughlin Gallery, Oshawa.

Date available for circulation: July 1987–March 1988 (AGO dates: April 17–June 28, 1987)

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper and textiles

Temperature and humidity: Maximum fluctuation $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)



Jack Shadbolt, (Canadian, b.1909), *Of Birds and Grass No. 2*, 1954: ink and casein on paper, 50.5 x 64.5 cm. Collection Art Gallery of Ontario. Gift from the J. S. MacLean Canadian Fund, 1954.

After the Second World War ended and channels of communication reopened, Canadian artists became more aware of the most recent developments in international art. A period of experimentation ensued. Works on paper, particularly drawings and watercolours, and multi-media works like collage were well suited to this new spirit because paper was a less expensive and more disposable medium than canvas should the experiments have proved unsuccessful. Traditional materials were put to new uses and manipulated to obtain new effects, and new forms appeared, influenced by major international figures such as Pablo Picasso and Graham Sutherland. The new ideas developed through various media were often subsequently transferred to canvas.

This exciting transitional period on the threshold of abstraction is examined from a technical and formal point of view in the work of the Painters Eleven and their contemporaries: Tom Hodgson, Oscar Cahen, Alexandra Luke, Harold Town, Kazuo Nakamura, Jock Macdonald, Walter Yarwood, Hortense Gordon, Jack Bush, Ray Mead, as well as Leon Bellefleur, Paul-Émile Borduas, Graham Coughtry, Guido Molinari, Jean-Paul Riopelle, and Tony Urquhart.

The exhibition provides a sequel to the earlier *The 1940s: A Decade of Painting in Ontario*, organized and circulated by the Art Gallery of Ontario in 1983-84.

A catalogue accompanies the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Christine Boyanoski, Assistant Curator, Canadian Historical Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 53 running meters (175 running feet)

Weight: Not available

Fee: \$900 (includes exhibition catalogues)

Date available for circulation: October 1988–September 1989

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and humidity: Maximum fluctuations of $\pm 10\%$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



Paul-Émile Borduas. (Canadian, 1905-1960), *Ardente Chapelle*, 1954; watercolour on paper, 56.5 x 77.5 cm. Collection Art Gallery of Ontario. Gift of the McLean Foundation, 1958.

Painting and Drawing



Arthur Hughes, (British, 1830-1915), *The Lady with the Lilacs*, 1863; oil and oil tempera on wood panel, 44.5 x 22.5 cm (framed). Collection Art Gallery of Ontario, presented in memory of Frances Baines, 1966.

Arthur Hughes (British, 1830–1915), although not a member of the Pre-Raphaelite Brotherhood, was a convert to its tenets in 1850 and was deeply influenced by Dante Gabriel Rossetti, Holman Hunt, and John Everett Millais. During the 1850s and early 1860s, Hughes painted a number of works distinguished by their delicate, often nostalgic mood and deliberate naïveté, and microscopic attention to natural detail.

The Lady with the Lilacs was painted for Lewis Carroll in 1863; it is referred to in Carroll's diary and is documented in a photograph of the author's study in Christ Church, Oxford. The painting has been tentatively suggested as a prototype for Carroll's own drawings of Alice in *Alice's Adventures Under Ground*.

The exhibition explores Hughes' relationship with Carroll and other literati and artists in Oxford in the 1860s, and considers his contribution as both painter and illustrator.

Seventy-five brochures are included in the exhibition fee. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Karen Finlay, Assistant Curator, European Painting and Sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 30.5 running metres (100 running feet). Exact contents not available at time of printing.

Weight: Approximately 3 crates

Fee: \$500 (includes 75 brochures)

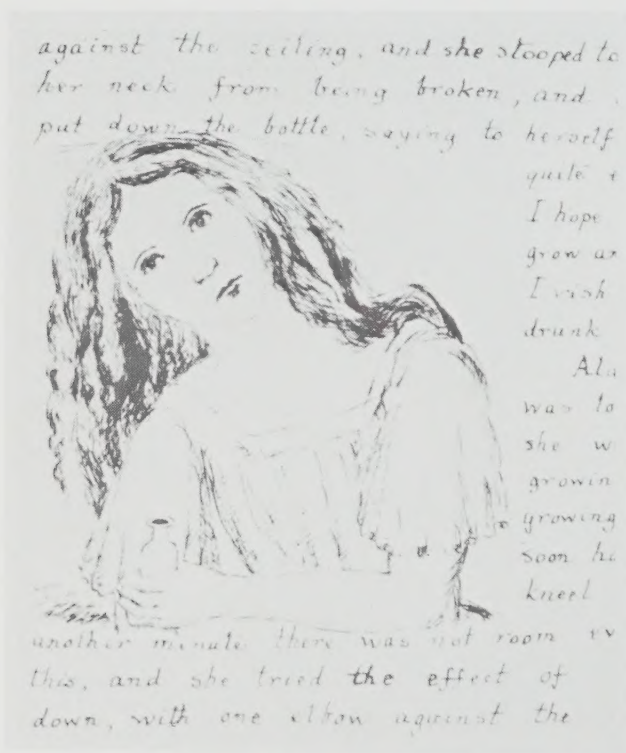
Date available for circulation: April, May, September, October, 1988 (AGO dates: June 11–August 21, 1988) (three venues only)

Security: Electronic alarm system. In constant view of an attendant. Safety tabs affixed to small works must be screwed to the wall. The need for 24-hour surveillance will be determined on an individual basis.

Lighting: Incandescent only; maximum 150 lux for paintings, 50 lux for works on paper

Temperature and Humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20°–22°C (68°–72°F)

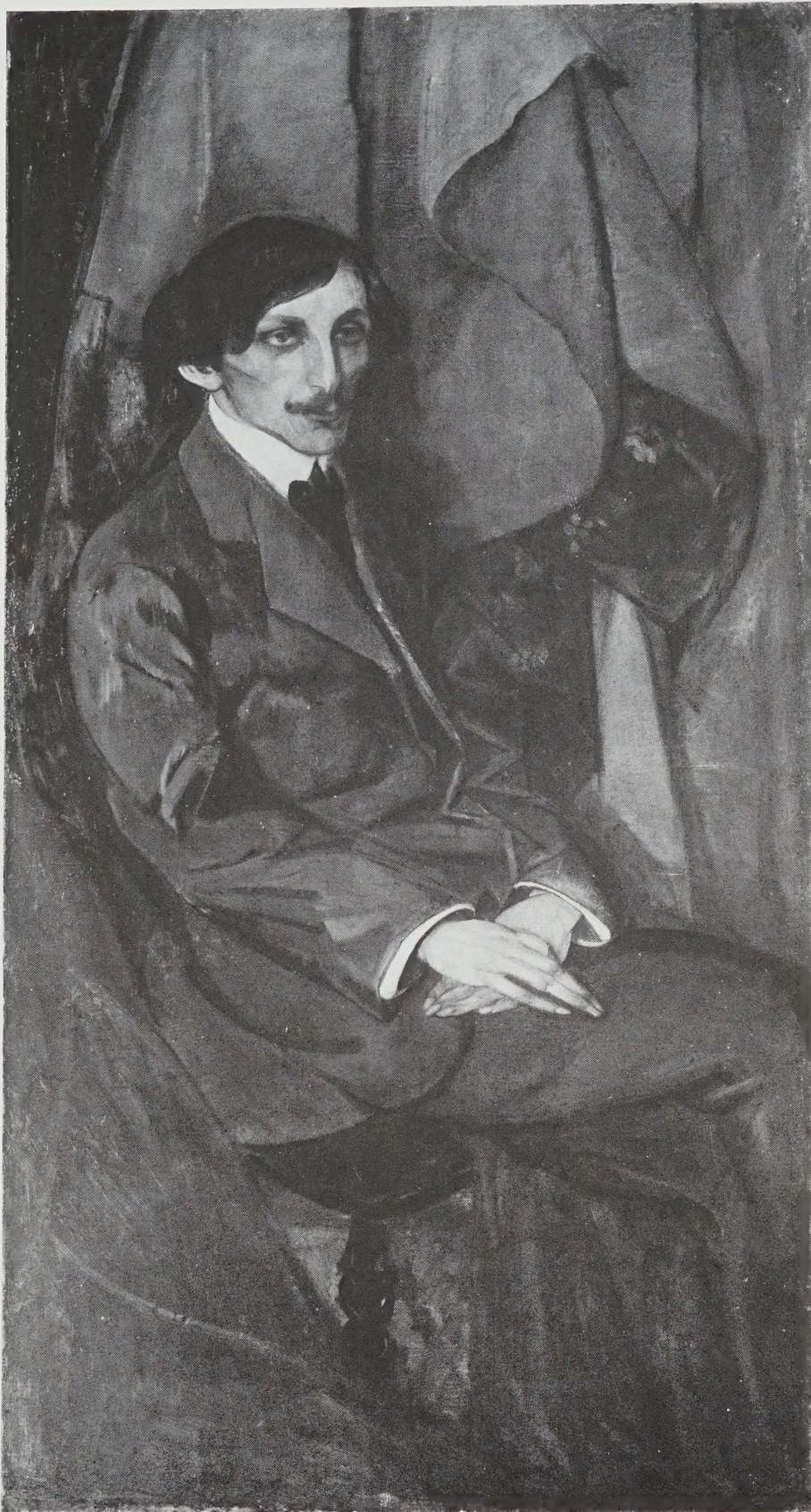
This is the fifth exhibition in the Art Gallery of Ontario COLLECTION IN FOCUS Series. (Note: Previously MASTERPIECE EXHIBITION SERIES).



Lewis Carroll's own illustration of Alice for *Alice's Adventures Under Ground*.



Arthur Hughes, (British, 1830–1915), *Silver and Gold*, oil on canvas, 99.1 x 66 cm. Private collection.



Boris Anisfeld, (b. Russia 1879 – d. U.S.A. 1973), *Portrait of Moisej Victorovitch Zamiathek*, 1915-1916; oil on canvas, 147.3 x 79.3 cm.
Collection of Joey and Toby Tanenbaum.

Boris Anisfeld (1879-1973) played a prominent role in the advanced artistic life of St. Petersburg from the turn of the century until the 1917 Revolution, when he fled Russia.

Alongside Mikhail Larionov and Natalia Goncharova, Anisfeld was included in Diaghilev's first exhibition of Russian art, shown in St. Petersburg and then in Paris in 1906. Anisfeld travelled to Paris, and later, as an important designer for Diaghilev's *Ballets Russes*, he also visited Berlin, Stockholm, and Madrid. As Anisfeld was fully conversant with the contemporary art of Western Europe, his paintings reflect the influence of the most important artistic movements of the period, from Symbolism through Fauvism and Cubism. Yet his work always retains a distinctive Russian flavour. What distinguishes Anisfeld's painting is a vibrant use of colour. This is especially evident in the twelve large canvases that constitute this exhibition. Part of a travelling exhibition organized by the Brooklyn Museum in 1918, the adventurous paintings were essentially forgotten until they reappeared at the Shepherd Gallery in New York in 1984. At this time Joey and Tobey Tanenbaum of Toronto acquired the twelve remarkable paintings in the present exhibition.

Anisfeld himself left Russia via Vladivostok in 1917. Travelling through Japan and Canada, he eventually settled in Chicago, where he taught at the Art Institute. Among his students were Robert Indiana, Claes Oldenburg, Leon Golub, and Richard Estes.

A catalogue accompanies this exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by David McTavish, Curator, European Painting and Sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 12 paintings, 1 lead panel; approximately 38.1 running meters (125 running feet)

Weight: not available

Fee: \$750 (includes exhibition catalogues)

Date available for circulation: August 1988–July 1989 (AGO dates: August 13–October 16, 1988)

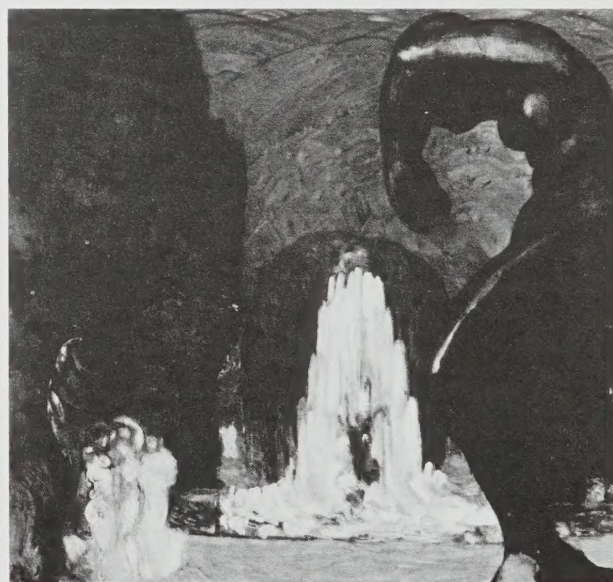
Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum 150 lux for paintings

Temperature and humidity: Maximum fluctuations of $\pm 10^\circ$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



Boris Anisfeld, (b. Russia 1879 – d. U.S.A. 1973), *Prayer*, 1906; oil on canvas, 126.4 x 142.2 cm. Collection of Joey and Toby Tanenbaum.



Boris Anisfeld, (b. Russia 1879 – d. U.S.A. 1973), *The Blue Statue*, 1908; oil on canvas, 160 x 170 cm. Collection of Joey and Toby Tanenbaum.



Emily Carr, (Canadian, 1871-1945), *The Totem of the Bear and the Moon*, 1912; oil on canvas, 67.9 x 45.1 cm.
Private collection, Toronto.

Selected from a private collection of nineteenth- and early-twentieth-century Canadian painting that is widely known among specialists, *Collectors' Canada* presents a comprehensive survey of more than a century of Canadian art. Assembled over the past twenty years, this collection is remarkable for its overall high quality as much as for the number of unique Canadian treasures it contains.

Among outstanding pieces that represent the highest accomplishments of some of our most important artists are Antoine Plamondon's *Portrait of Zacharie Vincent* (1837-38), Paul Kane's *Ojibwa Camp in the Spider Islands* (c.1845), Daniel Fowler's *Canadian Partridges* (1874), Lucius O'Brien's *Through the Rocky Mountains, A Pass on the Canadian Highway* (1887), Robert Harris' *The Burnside Children* (1880), Ozias Leduc's *Les Foins* (1901), Tom Thomson's *Opulent October* (c.1916, one of the very few Thomson canvases still in private hands), A. Y. Jackson's *Tadenac, November, Georgian Bay* (c.1924), Jock Macdonald's *Drying Herring Roe* (1938), and Emily Carr's *The Totem of the Bear and the Moon* (1912).

Certainly as rare as these are R. C. Todd's *Corbeau at Montgomery Falls* (1845), a sparkling version of Cornelius Krieghoff's *The Royal Mail Crossing the St. Lawrence* (1860), an early F. A. Verner, *Indians in Muskoka* (1873), a small version of G. A. Reid's *Family at Prayer* (1892), a small version of another academic landmark, Paul Peel's *Adoration* (1886), a study for Clarence Gagnon's *The Ice Harvest* (c.1938), the sketch for Tom Thomson's famous *Pine Island* (1914), a sketch for Arthur Lismer's *A September Gale* (1921), and the drawing for Edwin Holgate's *Totem Poles, Gitsagukalus, B.C.* (1927). In addition, this selection will include two mid-nineteenth-century Quebec portraits by Theophile Hamel, and further works by Paul Kane, Krieghoff, William Raphael, Allan Edson, John Fraser, Otto Jacobi, F. M. Bell-Smith, William Brymner, Robert Harris, George Reid, Paul Peel, Suzor-Côté, as well as Charlotte Schreiber's *Springfield on the Credit* (1875).

The collectors of *Collectors' Canada* have balanced their great interest in Canada's nineteenth-century academic masters with a broad selection of fine examples of the work of the Group of Seven and their contemporaries Cullen, Thomson, Robinson, Carr, and David Milne. All are of a quality that any museum would envy, and to which most private collectors are able only to aspire.

A fully illustrated critical catalogue of the exhibition with eight colour plates is available through the Gallery Shop.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Dennis Reid, Curator, Canadian Historical Art. Organized for **national circulation** by the Art Gallery of Ontario.

Space: 61-68 running metres (200-225 running feet)

Weight: not available

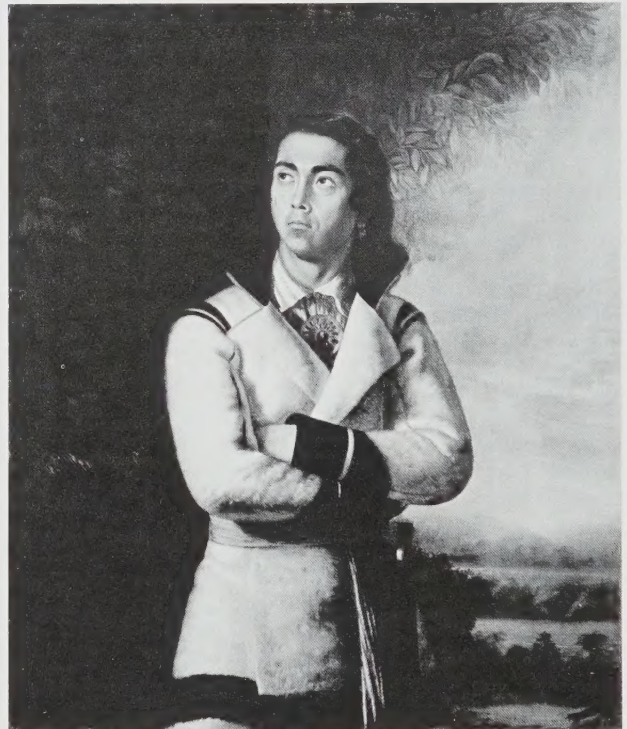
Fee: \$5,000 + shipping

Date available for circulation: May 1988–March 1989 (AGO dates: May 14–July 10, 1988) (three venues only)

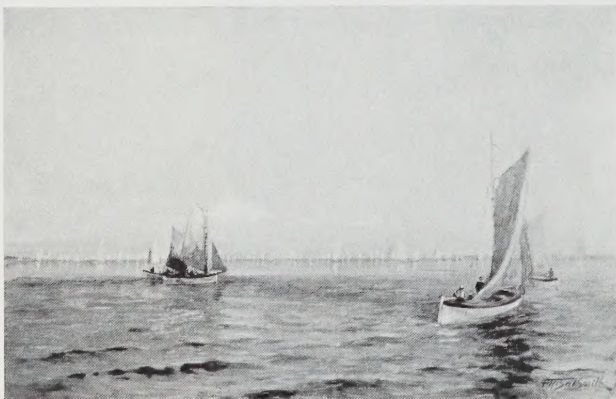
Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 150 lux for paintings; 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



Antoine Plamondon, (Canadian, 1804-1895), *Portrait of Zacharie Vincent*, 1837-38; oil on canvas, 122 x 91.4 cm. Private collection, Toronto.



F. M. Bell-Smith, (Canadian, 1846-1923), *Salmon Fishing Boats at the Fraser River*, c.1910; oil on canvas, 55.8 x 86.4 cm. Private collection, Toronto.



F. H. Varley, (Canadian, 1881-1969), *Marie*, 1934; conté on paper, 32.9 x 21.6 cm. Collection Art Gallery of Ontario.



Arthur Lismer, (Canadian, 1885-1969), *Transport Sailing into Sunset*, c.1918: lithograph, 23.2 x 32.6 cm. Collection Art Gallery of Ontario. Gift of the Artist, 1926.



Lawren S. Harris, (Canadian, 1885-1970), *Isolation Peak*, 1929; pencil on paper, 19.2 x 25.1 cm. Collection Art Gallery of Ontario. Purchase with assistance from Wintario, 1978.



A. Y. Jackson, (Canadian, 1882-1974), *Artists' Camp on the Western Islands, Georgian Bay*, c.1933: pencil on paper, 22.7 x 30.3 cm. Collection Art Gallery of Ontario.

Although heroic canvases and their distinctive oil sketches on panel or board are the works by which the Group of Seven will always be remembered, all the members also worked in various media on paper. Drawing on the extensive collection of the Art Gallery of Ontario, this exhibition explores the range of their graphic production.

The part of this production best known today is that consisting of the fresh and vibrant watercolours of Carmichael, Casson, and Varley. Carmichael and Casson, along with Edwin Holgate, are probably also the members best known for printmaking, primarily woodcuts and serigraphs. What is less well known is that MacDonald produced etchings of quite considerable quality in his earlier years, and that virtually all the members participated in the production of more commercially oriented reproductive prints at different points in their careers. Some of these are examined in light of the more characteristic work of the Group.

Most consistently, however, all the Group members made pencil drawings in the field as studies for possible future canvases. In some cases — that of Jackson, Harris, and Lismer in particular — these were at times made in conjunction with oil sketches of the same subject, in order to record information for the canvas that only the graphic line could capture. These works are among the most vitally immediate the Group ever produced.

Throughout their lives, Varley, Lismer, and Carmichael made numerous drawings and watercolours that were intended as finished works of art in themselves, and indeed this major aspect of their creativity has always been recognized as the major work that it is. Viewing the full range of drawing, watercolour painting, and printmaking of all the members of the Group of Seven will increase our understanding of the importance of graphic media to each of them.

A catalogue accompanies this exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Dennis Reid, Curator, Canadian Historical Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 61 running metres (200 running feet)

Weight: Not available

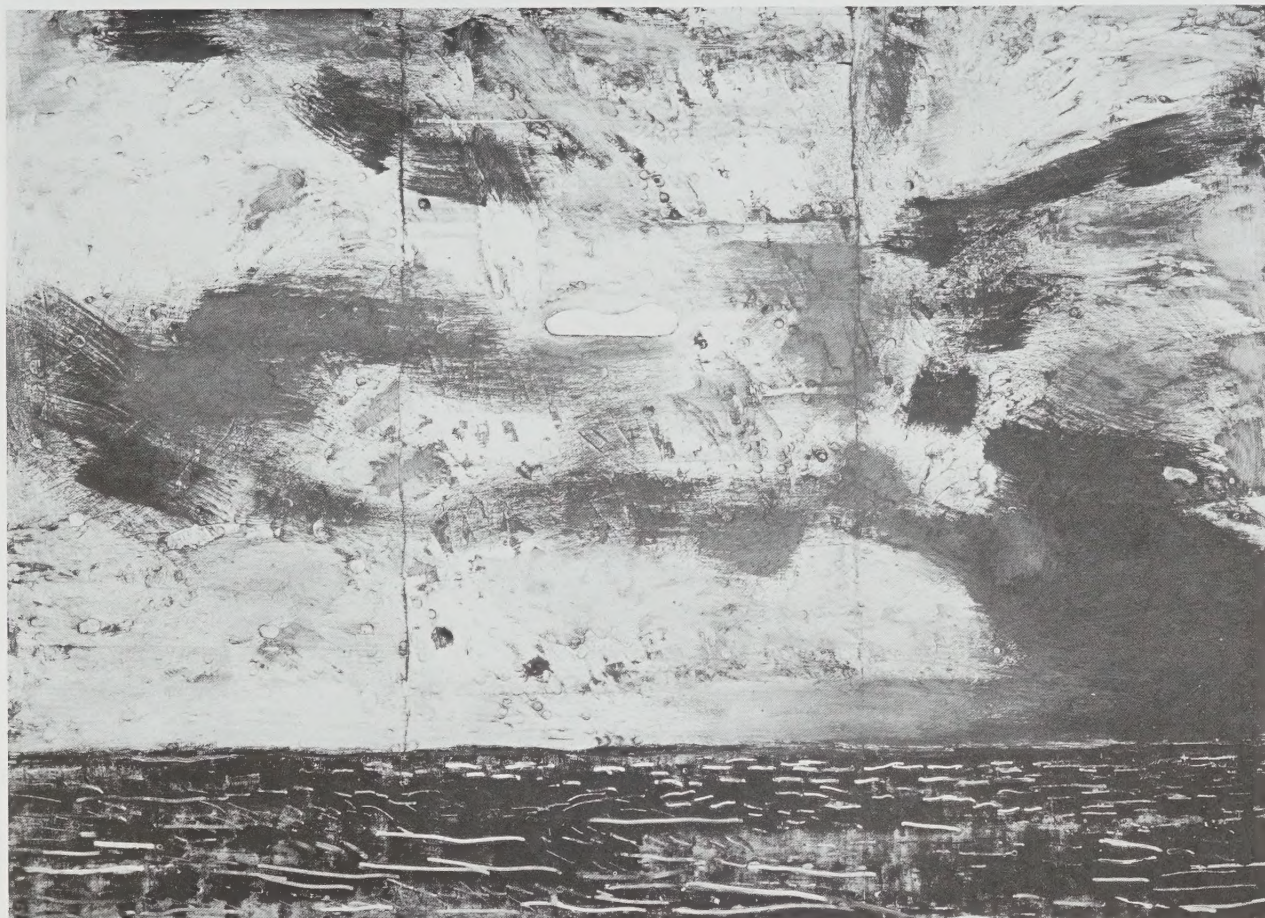
Fee: \$950 (includes exhibition catalogues)

Date available for circulation: September 1989–May 1990

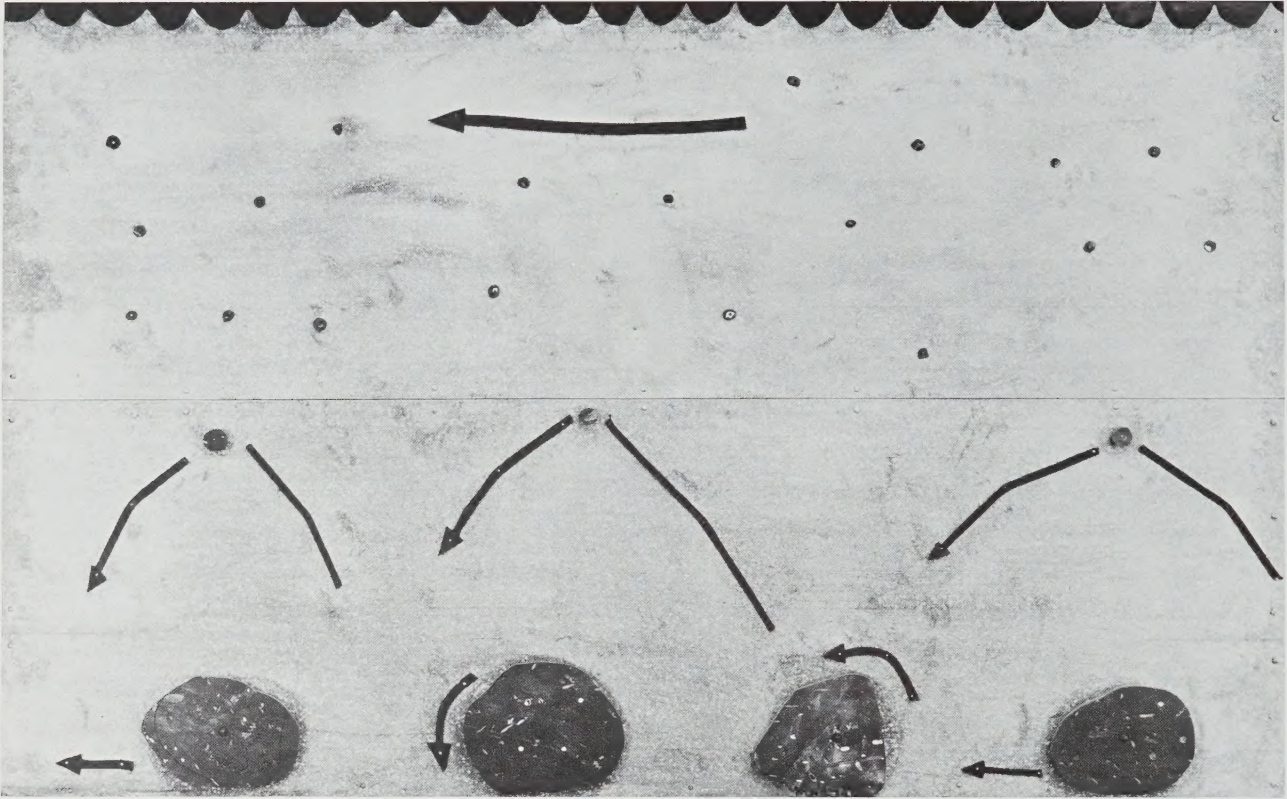
Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and humidity: Maximum fluctuations of $\pm 10\%$ from a norm of 50% humidity and between 20°–22°C (68°–72°F)



Paterson Ewen, (Canadian, b.1925), *Cloud Over Water*, 1979; acrylic and metal on plywood with gouged line, 244 x 335 cm. Collection Art Gallery of Ontario. Purchase with assistance from Wintario, 1980.



Paterson Ewen, (Canadian, b.1925), *Rocks Moving in the Current of a Stream*, 1971; metal, engraved linoleum on plywood, 153.3 x 245.3 cm. Collection Art Gallery of Ontario.

Paterson Ewen turned to landscape painting in the early 1970s after a long career as an abstract artist. But he did not produce ordinary landscape paintings; they are more phenomenal than representational, a material impression being given by the texture of gouged plywood and the scale imposed by standard 4 x 8 sheets up to three units in width. As Doris Shadbolt has written, "The successful clash of 'idea' and 'matière' is one of the constant characteristics of these works, resulting in a tension which one wants to call resonant, or reverberant, or in some way related to sound — perhaps because he deals with forces which are often more audible than visible."

The exhibition charts Ewen's movement through landscape imagery, from the early abstract representations with their rudimentary signs of and material resemblance to landscape, through the semiotic schema of weather phenomena, to the more painterly evocations of the phenomena of light and space.

A catalogue accompanies the exhibition and is available through the Gallery Shop. A poster is available through the Reproduction Shop. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Philip Monk, Curator of Contemporary Canadian Art. Organized for **national circulation** by the Art Gallery of Ontario.

Space: 25 to 30 paintings, 1 information panel; approximately 122 running metres; (400 running feet)

Weight: Not available



Paterson Ewen, (Canadian, b.1925), *Northern Lights*, 1973; oil on plywood, metal, collage, incised drawing, 168 x 244.2 cm. Collection Art Gallery of Ontario. Purchase, Margaret P. Nesbitt Endowment, 1973.

Fee: \$5,000 + shipping

Date available for circulation: January 1988- June 1989 (AGO dates: January 22-April 3, 1988)

Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum 150 lux for paintings

Temperature and humidity: Maximum fluctuations of $\pm 10\%$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



Sandra Meigs, (Canadian, b.1953), *My Daddy*, 1984; conté on paper, 78 x 61 cm, drawing for the Corridor of Dreams in *The Western Gothic*.

The relationship between writing and drawing is the focus of this exhibition of recent drawings by Toronto artists. Traditionally, drawings are understood to be preparations or sketches for larger, perhaps more permanent works, such as a painting, a sculpture, a film, or even a building. But the works included here are not single drawings or preparatory works; they are sequential in that several drawings are combined in a series, a sequence to constitute a work.

Drawing and writing can merge in very different ways; some well-known modes are, for example, handwriting, concrete poetry, cartoons, or animation. In the works included in this exhibition we can find traces or references to the above forms of expression. But they never coincide with these altogether.

If one image or picture is related to another, or if two or more images are combined in a sequence, we can speak of "writing with images." What occurs between them provokes our curiosity, provokes a "reading" or "interpretation" of the sequence. Perhaps one can say that the distance between two pictures can be "put into words" — what happens from one to the next can be "articulated." This is not necessarily an easy task. The works in this exhibition yield a complex layering of relations between individual images (pictures); they do not yield one story, one interpretation. Instead, a relationship between sequences of images may emerge as a form of poetry rather than as a straightforward narrative.

In some of the works, there are not only images but also works or texts incorporated into the fabric of the sequence, adding complexity and resulting at times in deliberately conflicting layers of meaning.

Included in this exhibition are works by Nancy Johnson, Will Gorlitz, and Sandra Meigs, among others.

A brochure accompanies the exhibition. The exhibition is delivered by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Barbara Fischer, Assistant Curator, Contemporary Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 61 running metres (200 running feet)

Weight: not available

Fee: \$850 (includes 35 brochures)

Date available for circulation: June 1987–March 1988

Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum 50 lux for works on paper

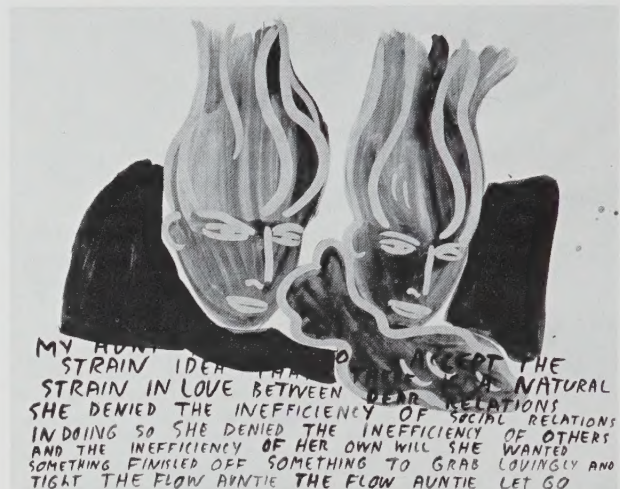
Temperature and Humidity: Maximum fluctuation of $\pm 10^\circ$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)

Itinerary at time of printing:

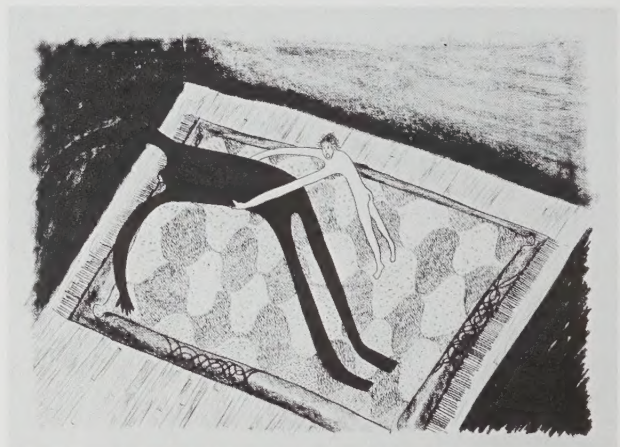
Art Gallery of Ontario
April 4–26, 1987

Glendon Gallery, Toronto
June 18–July 24, 1987

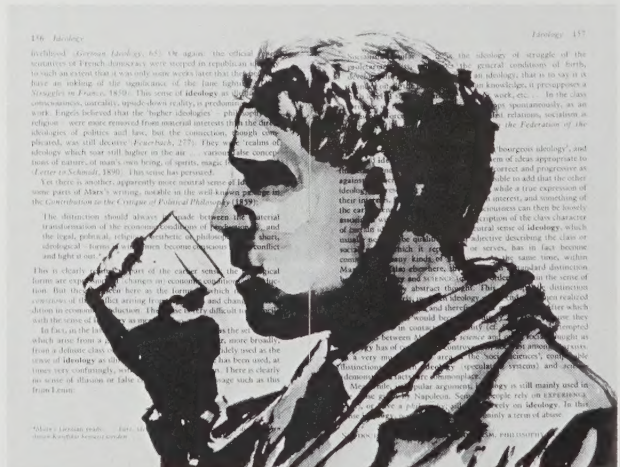
Laurentian University Museum and Arts Centre, Sudbury
August 19–September 13, 1987



Nancy Johnson, (Canadian, b.1951), *Appropriateness & the Proper Fit*, 1985, one of eighteen panels, gouache on paper, 55.8 x 69.2 cm (unframed). Photograph courtesy of The Ydessa Gallery.



Sandra Meigs, (Canadian, b.1953), *The child tried to get rid of the father's body*, 1984; conté on paper, 63 x 72 cm, drawing from *The Western Gothic in The Corridor of Dreams*.



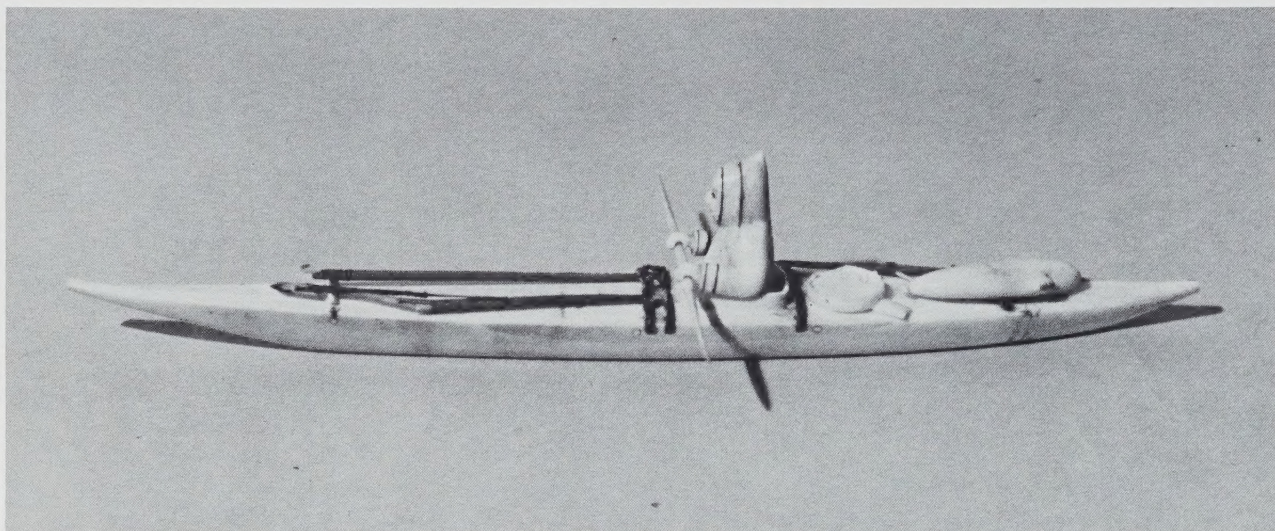
Will Gorlitz, (Canadian, b.1952), from *Certain Terms*, 1984; brush drawings and text on book paper, 21 x 26.7 cm. Collection of Mr. and Mrs. E. L. Stringer.

Sculpture



Photo by Tom Prescott

Artist unknown. *Musk-ox*, 1903-04, Cape Fullerton (west coast of Hudson Bay); grey stone and musk-ox horn, height 6.5 cm. National Museum of Man, National Museums of Canada, Ottawa.



Artist unknown, *Model Kayak*, 1924, Cape Dorset; ivory, wood, hide, metal, and sinew, length 22.9 cm. National Museum of Man, National Museums of Canada, Ottawa.

Photo by Jean Blodgett

The historic period of Canadian Inuit art dates from the late 1700s, when Inuit in the eastern Arctic began to have continuous contact with the outside world, to the beginning of the contemporary period in 1948, when Inuit art became readily available in southern Canada. The historic period in Inuit art has not been well documented or researched. This exhibition, for the first time, gathers examples of fine carving, drawing, and sewing done during this period.

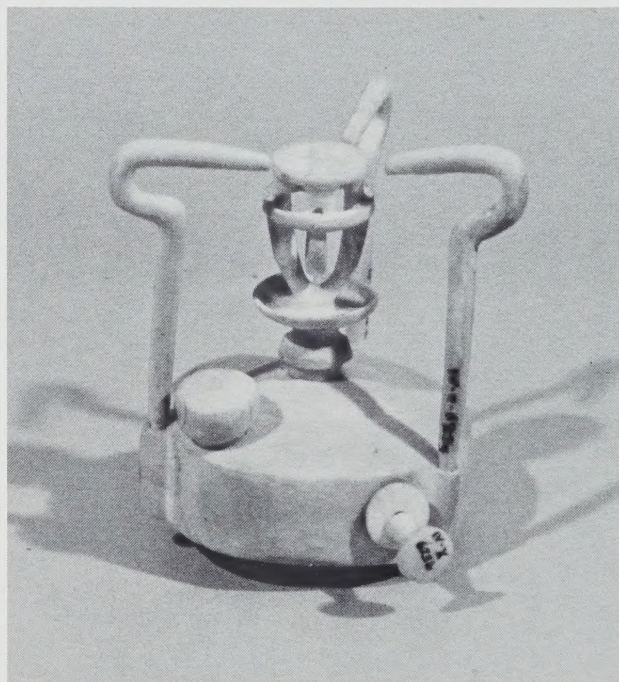
Collecting during the historic period was done primarily by ethnologists, whalers, explorers, missionaries, and RCMP personnel. These people, from various countries, took their artifacts and souvenirs home with them. As a result, historic period pieces are to be found in private and public collections in Canada, the United States, Britain, and Europe. Preparation for the exhibition involves locating, identifying, and borrowing works from these various collections in order to present a comprehensive selection of pieces documenting this little-known period.

Falling as it does between the prehistoric and contemporary periods, the historic era can be characterized as a time of cultural and artistic transition. Artworks included in the exhibition illustrate both the continuities and changes within the artistic tradition. There are examples of decorated objects made by the Inuit for their own use as well as carvings and drawings done for sale or trade to visitors, all of them demonstrating a continuing tradition of artistic sensibility and technical expertise.

The exhibition includes approximately eighty carvings, thirty drawings, and some sewn and woven objects. A fully illustrated catalogue with extensive text accompanies the exhibition. The research was made possible by a generous grant from the Museum Assistance Programmes of the National Museums of Canada. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Jean Blodgett, Adjunct Curator of Inuit Art. Organized for **national circulation** by the Art Gallery of Ontario.

Space: Approximately 130 pieces under display cases; approximately 76 running metres (250 r.ft.), 279 square metres (3,000 sq.ft.)



Artist unknown, *Model Primus Stove*, 1930s, eastern Canadian Arctic; ivory, height 8 cm. National Museum of Man, National Museums of Canada, Ottawa.

Photo by Jean Blodgett

Weight: not available

Fee: \$2,000 plus shipping

Date available for circulation: February 1987–October 1988 (AGO dates: October 31, 1987–January 10, 1988)

Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum 150 lux for ivory, 50 lux for painted ivory, 50 lux for textiles

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% and between 20° – 22°C (68° – 72°F)



Auguste Rodin (French, 1840-1917), *Petite baigneuse accroupie* (Small Crouching Bather), c.1888; bronze, 21.5 x 17.1 x 16.5 cm. Collection Art Gallery of Ontario. Gift of Sam and Ayala Zacks, 1970.



Edgar Degas (French, 1834-1917), *Grand Arabesque (Third Time)*; 1882-86, bronze, 43.2 x 54.6 x 24.2 cm. Collection Art Gallery of Ontario, Purchase, 1952.



Barbara Hepworth (British, 1903-1975), *Two Rotating Forms*, 1966; alabaster, 18.7 (height) x 16.2 cm. Collection Art Gallery of Ontario, Purchase, 1976.

The works in this exhibition are selections from the Art Gallery of Ontario's sculpture collection and include bronzes and carvings by many of the most important sculptors from Rodin to Moore. The 19th and early 20th century classical tradition is represented by sculptures by Rodin, Degas, Dalou, and Maillol. Twentieth-century sculptures in the exhibition include works by Matisse, Giacometti, Despiau, Manzu, Marini, Arp, Cesar, Richier, Fazzini, Greco, Kolbe, and Laurens. Modern British sculpture is particularly well represented in the collection. Carvings and bronzes by Epstein, Moore, Hepworth, Butler, Armitage, Chadwick, and Caro are among the highlights of the show. With few exceptions, the works reflect the European figurative tradition. This exhibition is intended not to explore a particular theme or thesis but rather to illustrate the diversity and richness of the Art Gallery of Ontario's modern sculpture collection.

Thirty-five exhibition catalogues are included in the exhibition fee. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Dr. Alan G. Wilkinson, Curator, Modern Sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 20-25 pieces. All required display surfaces are included. Approximately 186 sq. metres (2,000 sq.ft.)

Weight: not available

Fee: \$950

Date available for circulation: April 1987–March 1988

Security: Electronic alarm system. In view of an attendant

Lighting: Not to exceed 300 lux for bronze. Incandescent only

Temperature and humidity: Less than 50% relative humidity and between 20° – 22°C (68° – 72°F)

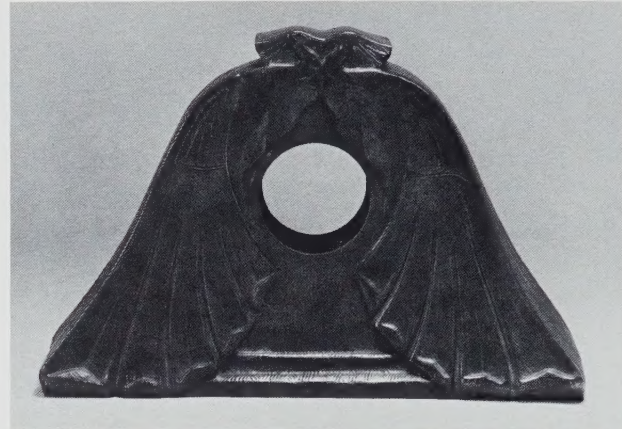


Florence Wyle (Canadian, 1881-1968), *Chicago*, c.1932; plaster with patina, 54.2 cm (height). Collection Art Gallery of Ontario. Gift of the Estates of Frances Loring and Florence Wyle, 1983.



Frances Loring (Canadian, 1887-1968), *Invocation*, c.1930: plaster with patina, 83.0 x 27.0 x 40.0 cm. Collection Art Gallery of Ontario. Gift of the Estates of Frances Loring and Florence Wyle, 1983.

Frances Loring (1887-1968) and Florence Wyle (1881-1968) were two sculptors who played an important role in the development of Canadian sculpture. Born and trained in the United States, they were working fully within the traditions of contemporary American sculpture when they left New York City to make Toronto their home around 1912. Apart from a few well-known figures like Walter Allward, Emanuel Hahn, and Alfred Howell, Canada had few sculptors of note, and lacked a strong tradition in this art form



Frances Loring (Canadian, 1887-1969), *Peacock Clock*, c.1915; bronze, 35.8 x 53.3 cm. Collection Art Gallery of Ontario. Gift of the Estates of Frances Loring and Florence Wyle, 1983.

(apart from the ecclesiastical wooden statuary of Quebec and the carvings of our native peoples). These women immediately became part of the Toronto art scene. They were the largest contributors to a special sculpture exhibition held at the Art Gallery of Toronto in 1915, and were active during the war in designing war memorials and executing a series of small bronze figures for the war records program. From 1920 until their deaths in 1968, they lived and worked together in a converted church in Toronto — sometimes on the brink of poverty, but always in the centre of activity, their studio being a sort of "salon" for the Toronto art community.

Until now, the work of Loring and Wyle, and Canadian sculpture in general, has not been seriously studied or interpreted either for itself or within the broader context of Canadian art. This exhibition presents such an examination, tracing their personal development as artists while at the same time putting the work into context by holding it up to contemporary examples in Canada, the United States, and Europe.

This show represents a small selection from the Loring and Wyle Retrospective at the Art Gallery of Ontario in the summer of 1987, including small small plasters and bronzes, both in the round and in relief.

A brochure is included in the exhibition fee. The exhibition will be transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Christine Boyanoski, Assistant Curator, Canadian Historical Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 15-20 works, support material in the form of photo panels. Approximately 15 display cases. Approximately 325 sq. metres (3,500 sq.ft.)

Weight: Not available

Fee: \$950

Date available for circulation: November 1987–July 1988 (AGO dates: July 25–October 18, 1987)

Security: Electronic alarm system. In view of an attendant

Lighting: Not to exceed 300 lux

Temperature and humidity: Less than 50% relative humidity and between 20° – 22°C (68° – 72°F)



Augustin Anaittuq, *Dog and Spirit*, 1975, whalebone and ivory, 4.5 x 8.0 x 4.8 cm, Private Collection, Toronto



Augustin Anaittuq, *Animals and Inukshuk*, 1975, antler and ivory, 8.0 x 16.5 x 11.5 cm. Private Collection, Toronto

In the mid-1970s, Augustin Anaittuq of Pelly Bay carved a number of small ivory sculptures illustrating life in the Arctic. A selection of about thirty-five of these works is shown in this exhibition.

Working on a miniature scale, using ivory as well as some stone and bone, Anaittuq created narrative sculptural scenes made up of composite elements. The arrangement of humans and animals over the surface of the shaped base creates a feeling of landscape setting, while the interaction of these figures conveys a sense of drama and action. Men pursue their prey, women scrape and prepare hides, people strain to drag a harpooned whale from the water, different animals gather together, dogs frighten spirits, humans meet giants and other humans.

All of these scenes are portrayed with considerable detail, especially noteworthy considering the size of the carvings. The largest, *Animals and Inukshuk*, is only about eight centimetres high; the other pieces are generally much smaller. Even on this diminutive scale the figures are realistic, their activities easily recognizable, their features animated and clearly modelled, their tiny implements accurately fashioned.

The exhibition offers the opportunity to see at one time a number of works by an individual Inuit artist. Grouped together the sculptures give a good overview of Anaittuq's artistic accomplishments of this period, documenting his technical expertise, his investigation of a wide variety of subjects, and his ability to meaningfully portray life in the north.

Thirty-five catalogues accompany the exhibition. The ivories are being transported by hand; the display cases are being transported by CN/CP Express. Installation will be done under the supervision of Art Gallery of Ontario staff.

Curated by Jean Blodgett, Adjunct Curator. Organized for **provincial circulation** by the Art Gallery of Ontario.



Augustin Anaittuq, *Gathering Eggs*, 1975, ivory, 5.7 x 6.6 x 4.5 cm. Private Collection, Toronto

Space: 35 sculptures on approximately 15 pedestals; approximately 75.5 square metres (800 sq.ft.)

Weight: to be determined

Fee: \$650

Date available for circulation: September 1985

Security: Displayed on covered pedestals. Electronic alarm system. In view of an attendant.

Lighting: Not to be placed in proximity to heat generating light sources.

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°C)



Giovanni Battista Foggini, *The Rape of Orithyia by Boreas*, bronze, H. 54.5 cm. Purchased with assistance from the Volunteer Committee Fund, 1982



Massimiliano Soldani-Benzi, *Venus de Medici*, bronze, hollow cast, H. 31.4 cm, Promised Gift of Margaret and Ian Ross

In 1982 the Art Gallery of Ontario acquired through gift and purchase nineteen bronzes and two cast silver sculptures from the collection of Margaret and Ian Ross of Toronto. Of the few discriminating collectors who began to acquire Florentine Baroque bronzes during the revival of interest in this period during the past twenty years, the Rosses have brought together a collection of world significance.

The work of Florentine Baroque sculptors such as Massimiliano Soldani-Benzi (1656-1740) and Giovanni Foggini (1652-1725) was highly respected by their contemporaries in Florence and throughout Europe. Soldani-Benzi was patronized by Louis XIV, the Prince of Liechtenstein, and the Duke of Marlborough. Foggini's work was collected in England, Scotland, Germany, and France.

Two of the most important and dramatic works in the collection are Foggini's *The Rape of Proserpine by Pluto* and its pendant *The Rape of Orithyia by Boreas*. As Dr. Charles Avery was written: "The compositions of these two bronze groups are carefully calculated to form a balanced pair: in each case the male god is shown in the act of running, his weight balanced on one leg and set on a large base symbolizing the Element with which each is associated."

Undoubtedly the most remarkable and significant aspect of the Margaret and Ian Ross Collection is the group of ten bronzes by Soldani-Benzi based on sculpture by the most celebrated masters of antiquity and the Renaissance in the Uffizi Gallery, Florence. The subject matter of these intimate bronzes is familiar to anyone with a knowledge of Greek, Roman, and Renaissance sculpture: *Dancing Faun*, *Flora*, *Bacchus*, and the *Venus de Medici*. Whereas

most public collections of Florentine Baroque bronzes have at best two or three examples, the ten Soldani-Benzi statuettes in this collection are unique.

A collection, particularly one devoted to a specific period and style, is worth far more than the form of its parts. With the acquisition of the Margaret and Ian Ross Collection, the Art Gallery of Ontario acknowledged the taste and connoisseurship of the Rosses, who brought these remarkable sculptures to Toronto.

A fully illustrated catalogue of the Ross Collection has been written by Dr. Charles Avery, Director, European Sculpture and Works of Art Department, Christie's. The exhibition is transported by truck and/or air and installed under the supervision of Art Gallery of Ontario staff.

Curated by Dr. Alan G. Wilkinson, Curator of Modern Sculpture. Organized for **national circulation** by the Art Gallery of Ontario.

Space: 21 sculptures, 2 information panels, 1 lead panel; approximately 53 running metres (175 r.ft.)

Weight: not available

Fee: \$1,500 plus shipping

Date available for circulation: April 1986

Security: Electronic alarm system. In view of an attendant.

Lighting: Not to exceed 300 lux

Temperature and humidity: Less than 50% relative humidity and between 20° – 22°C (68° – 72°C)



Ercole Ferrata, *Pieta*, bronze, hollow cast; wooden cross with gilt bronze mounts, H. 36.0 cm (excluding cross); H. 99.3 cm (including cross), Purchased with assistance from the Volunteer Committee Fund, 1982



Pablo Picasso, *Head of a Woman (Fernande)*, 1909, bronze, H.41.9 cm, Collection Art Gallery of Ontario, Purchase, 1949

During his extraordinarily prolific career, Picasso, best known as a painter, draughtsman and printmaker, made more than 650 sculptures. The early bronzes of 1905-6 reflect the subject matter of his Rose Period paintings and drawings. In the wood carvings of 1907 he turned for inspiration to African and Oceanic sculpture, which also informed his two-dimensional work.

Head of a Woman (Fernande), modelled in Paris in the autumn of 1909, is also closely related to Picasso's concerns as a painter. It was undoubtedly the sculptural character of his paintings and drawings of his mistress Fernande, made during a vacation in Spain that summer, which accounts for the apparent ease with which he was able to translate his revolutionary two-dimensional experiments into this convincing and beautifully resolved work — the first example of Cubist sculpture. The rugged surface modelling is so closely related to the paintings and drawings of Fernande, such as *Head* of 1909 (The Art Institute of Chicago), as to suggest that Picasso may in fact have based the sculpture on one of them. The artist himself was well aware of the intensely sculptural nature of his two-dimensional work of 1909. As he explained to a friend: "It would have sufficed to cut them up — the colours, after all, being no more than indications of differences in perspective, of planes inclined one way or the other — and then assemble them according to the indications given by the colour, in order to be confronted with a 'sculpture'."

Head of a Woman (Fernande) is examined in the context of Picasso's analytic Cubist paintings and drawings. Comparisons with specific works illustrate how readily he was able, with extraordinary assurance, to move from one medium to another. Fernande Olivier had been Picasso's mistress and model since 1904. Photographic documentation of her role in Picasso's art during these years also is a feature of the exhibition.

Although *Head of a Woman (Fernande)* clearly illustrates the sculptural possibilities which analytic Cubism suggested, Picasso was more interested in continuing to explore in his paintings and drawings, an even more complex and abstract analysis of pictorial space. Nevertheless, the importance of this work cannot be overestimated. *Head of a Woman (Fernande)* was by 1914-15 to have a profound influence on the work of Laurens and Lipchitz and hence played a key role in the creation of a school of Cubist sculpture.

Fifty brochures are included in the exhibition fee. The exhibition is transported by air and/or truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Dr. Alan Wilkinson, Curator, Modern Sculpture. Organized for **provincial circulation** by the Art Gallery of Ontario.



Fernande Olivier, 1905

Space: 30.5 running metres (100 r.ft.). Exact contents not available at time of printing.

Weight: Approximately 3 crates

Fee: \$500 (including 50 brochures)

Date available for circulation: April, May, September, October 1986

Security: Electronic alarm system. In constant view of an attendant. The need for 24-hour surveillance will be determined on an individual basis.

Lighting: Not to exceed 300 lux for bronze. Incandescent only; maximum of 50 lux for works on paper

Temperature and humidity: Less than 50% relative humidity and between 20° – 22°C (68° – 72°F).

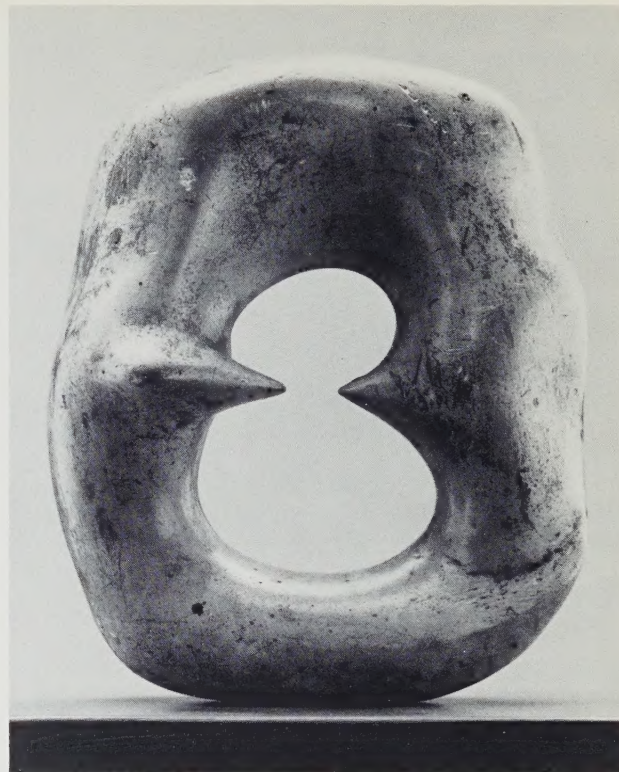
This is the third exhibition in the Art Gallery of Ontario's MASTERPIECE EXHIBITION SERIES.



Henry Moore, *Working Model for Standing Figure: Knife Edge*, 1961, fibreglass, H. 162.4 cm. Collection Art Gallery of Ontario, Gift of Henry Moore, 1974



Henry Moore, *Group of Shelterers During an Air Raid*, 1941, pen and ink, wax crayon, chalk and watercolour, 38.0 x 55.5 cm. Collection Art Gallery of Ontario, Gift of the Contemporary Art Society, 1951



Henry Moore, *Maquette for Oval with Points*, 1968, plaster, H. 14.0 cm. Collection Art Gallery of Ontario, Gift of Henry Moore, 1974

This exhibition presents a small but representative selection of bronzes, original plasters, drawings, and prints from the Moore Collection in the Art Gallery of Ontario. The earliest works are drawings dating from the 1920s and include studies of the female nude as well as ideas for sculpture. Later drawings include one of Moore's famous shelter drawings of Londoners sheltering during the Blitz in the London Underground (subway) stations. Whereas there are numerous drawings in the collection of the 1920s, '30s, and '40s, almost all the sculpture dates from the 1950s to the present day. Works in various media are included: fibreglass, bronze, and original plaster. During the last fifteen years Moore has devoted much time to printmaking and has produced more than 500 etchings and lithographs. A selection of Moore's prints is included in the exhibition. This exhibition aims to give some indication of the diversity and scope of the world's largest public collection of Moore's work.

A small catalogue illustrates a number of the works with accompanying notes. Twenty-five catalogues are included in the exhibition fee.

The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff. Organized for provincial circulation by the Art Gallery of Ontario.

Curated by Alan Wilkinson, Curator, Modern Sculpture.

Space: 40-50 works; 53 running metres (175 r.ft.)

Weight: not available

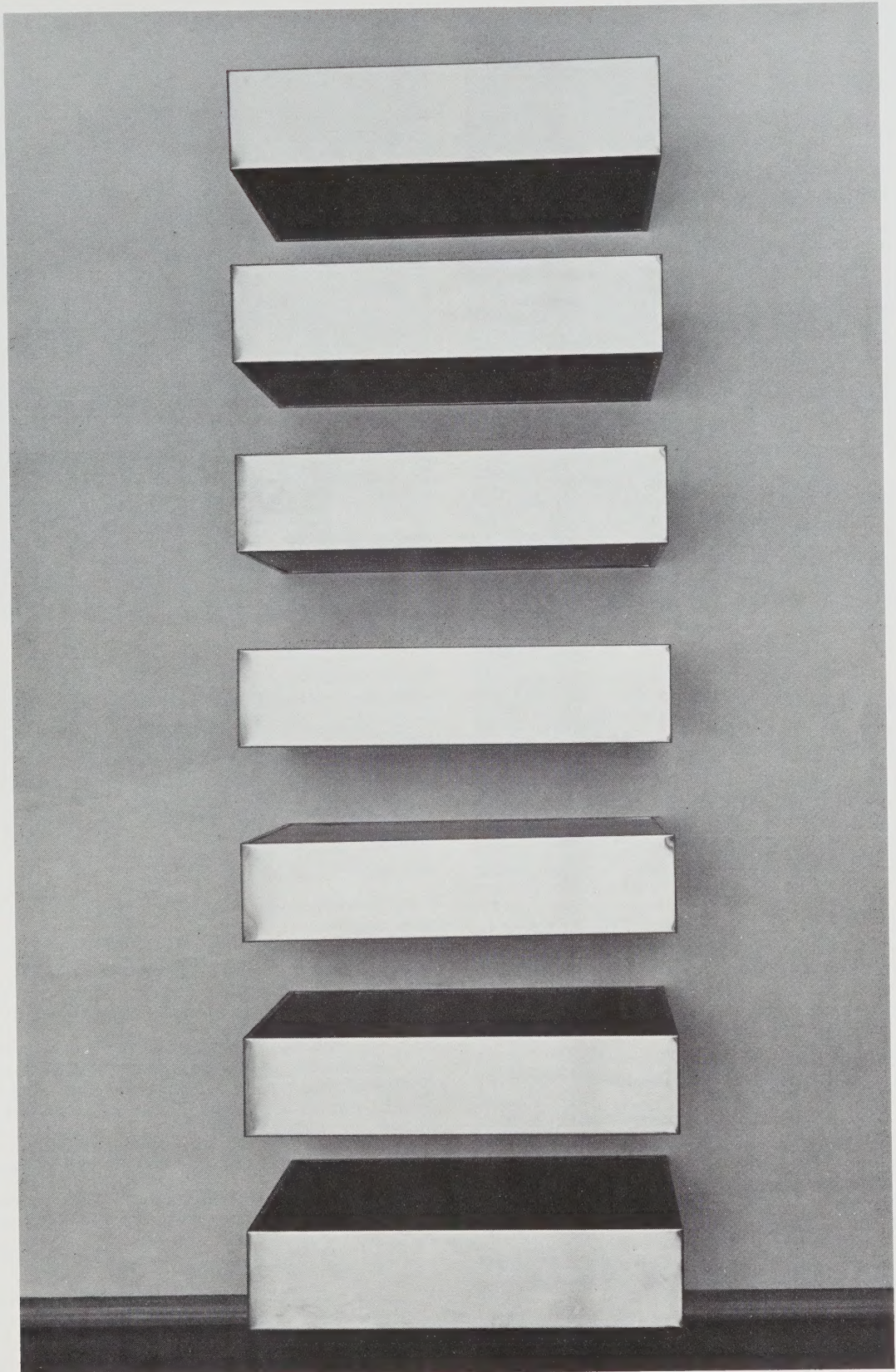
Fee: \$850

Date available for circulation: April 1985

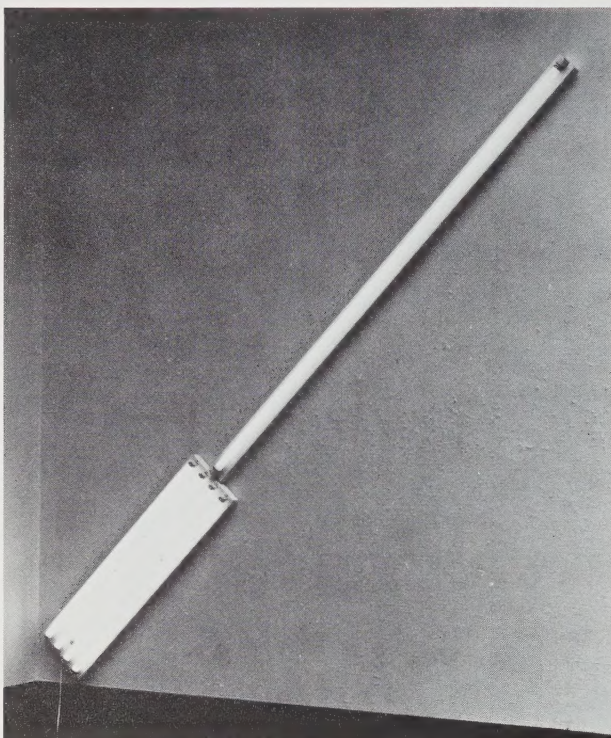
Security: Electronic alarm system. In view of an attendant. Small works must be screwed to the wall.

Lighting: Incandescent only; maximum 50 lux

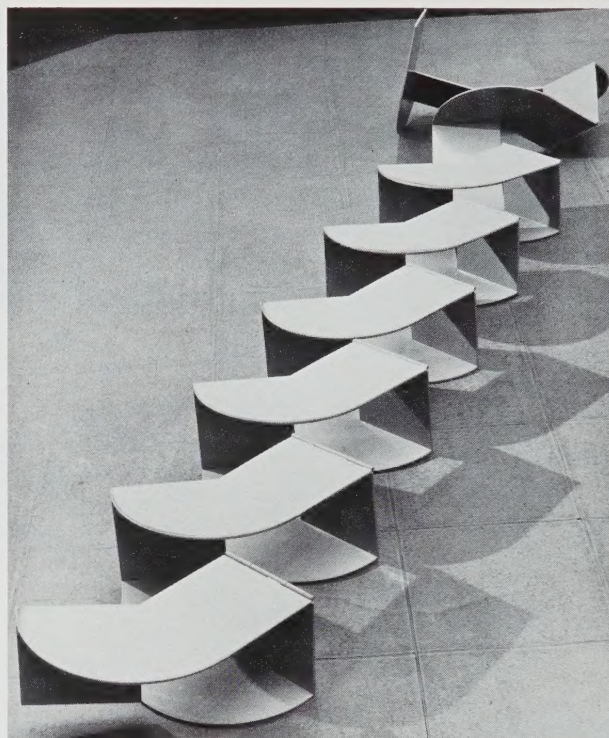
Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20° – 22°C (68° – 72°F)



Donald Judd: Show #1



Dan Flavin: Show #2



Henry Saxe: Show #3

The mid and late sixties witnessed an unprecedented evolution in three-dimensional contemporary art. This development discarded traditional sculptural conventions of space and time in favour of a sensibility that dealt with considerations of structure rather than thematic implications. Some of the issues set forth in the 60's involved the aesthetic perception of process, material presence, the juxtaposition of materials, the melding of real and illusionary space and the examination of mass and the literal space through which it cuts.

The purpose of this exhibition will be to address these sculptural approaches, using examples from the Art Gallery of Ontario's Permanent Collection. In doing so, we hope to provide a wide audience with access to works in our Collection which have rarely travelled before, and at the same time offer a stimulating source for educational and interpretative programming.

Sculpture of the 60's will be divided into three exhibitions consisting of three to four large scale sculptures per show. Most of the sculptures are floor pieces; two of the works require wall installation.

The artists represented are: Carl André, Karl Beveridge, Dan Flavin, Donald Judd, Robert Morris, David Rabinowitch, Alan Saret, Henry Saxe, David Smith and Edward Zelenak.

The exhibition will be documented with printed and illustrated note-texts on each work as well as a general introduction to the subject matter as a whole. A number of these information pamphlets will be included in the exhibition fee. A *Projectbook/Supplement* will accompany the exhibition.

Each exhibition will be delivered by truck and installed with the assistance of Art Gallery of Ontario staff. Organized and circulated by the Art Gallery of Ontario Extension Services.

Space: Approx. 2,000 square feet. Although each exhibition contains a small number of works, the relatively large size of each piece necessitates a spacious display area in order to maintain an appropriate physical inter-relationship between the works and also to allow for adequate viewing distance.

Weight: No crates, but packaging and cradling for 3-4 large sculptures.

Fee: \$250

Date available for circulation within the following periods:

Show #1: October 1980 – January 31, 1981

Show #2: March 1, 1981 – September 1, 1981

Show #3: October 1980 – October 1981

*See individual listing of each show for specific details.

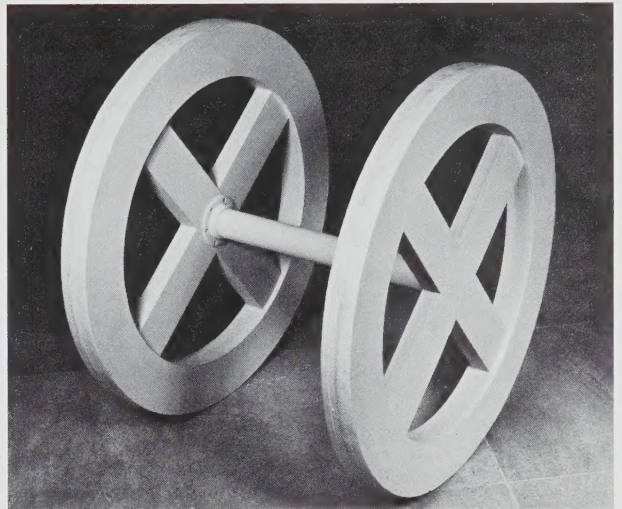
Security: Electronic alarm system. In view of an attendant. Because these works are large and in some cases, finely balanced, they require very exact installation which cannot be altered. Therefore, handling and/or touching of the works *cannot* be permitted.

Lighting: Incandescent only: maximum 50 lux

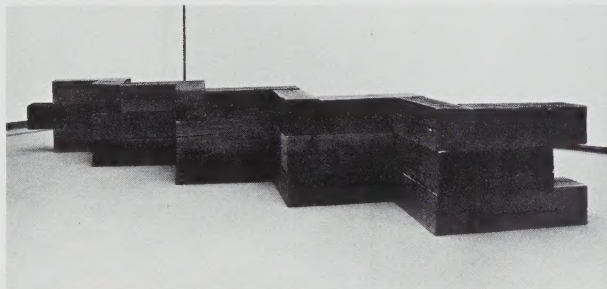
Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity, and between 68° – 72°F (20° – 21°C)



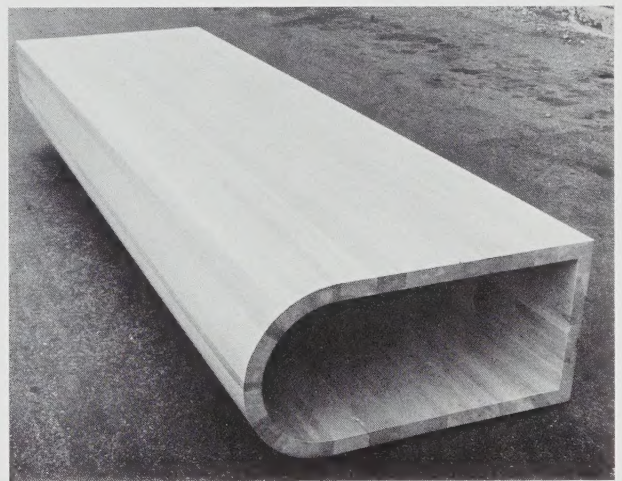
David Smith: Show #1



Robert Morris: Show #1



Carl André: Show #2



David Rabinowitch: Show #2

Sculpture of the 60's: Three Shows

Show #1:

*Donald Judd

Untitled, 1968

stainless steel and plexiglass, ten units
each unit 9 x 40 x 31 in. (22.8 x 101.6 x 78.7 cm)

Robert Morris

Wheels, 1963

Wood and metal

47 $\frac{3}{4}$ in. (121.3 cm) height

David Smith

Untitled, 1962/63

Stainless steel

96 $\frac{1}{2}$ x 63 x 26 in. (245.1 x 160 x 66 cm)

Date available for circulation:

October 1980 – January 31, 1981

*Requires sturdy permanent wall

Show #2:

Carl André

Redan, 1964/70

Wood

twenty-seven units, each 12 x 12 x 36 in.
(30.4 x 30.4 x 91.4 cm)

*Dan Flavin

The Alternate Diagonals of March the 2nd, 1964
(to Don Judd), 1964

Cool white fluorescent light

144 x 12 in. (365.7 x 30.4 cm)

David Rabinowitch

Open Pine Piece, 1967/68

Pine wood

18 x 36 $\frac{1}{2}$ x 120 in. (45.7 x 92.7 x 304 cm)

Date available for circulation:

March 31, 1981 – September 1, 1981

*Requires permanent wall, approx. 10' high

Show #3

Karl Beveridge

B69 – 231, 1969

Expanded steel and wood

48 x 84 x 84 in. (121.9 x 213.3 x 213.3 cm)

Alan Saret

Untitled, 1969/70

Cut galvanized chicken wire

Variable dimensions

Henry Saxe

15 Blue, 1967

PVC and aluminum

fully extended – 11 x 24 x 115 in. (27.9 x 60.9 x 292.1 cm)

Edward Zelenak

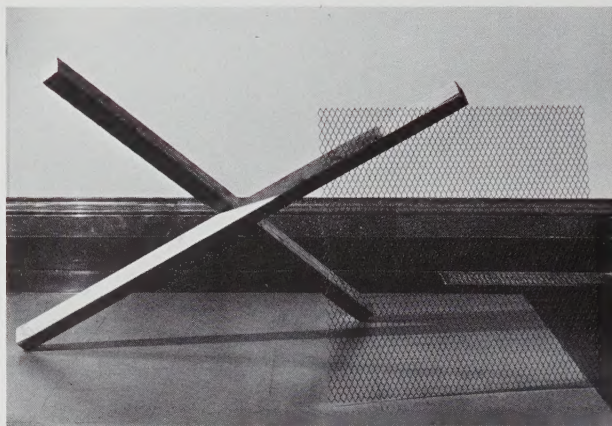
Untitled, 1969

Fibreglass

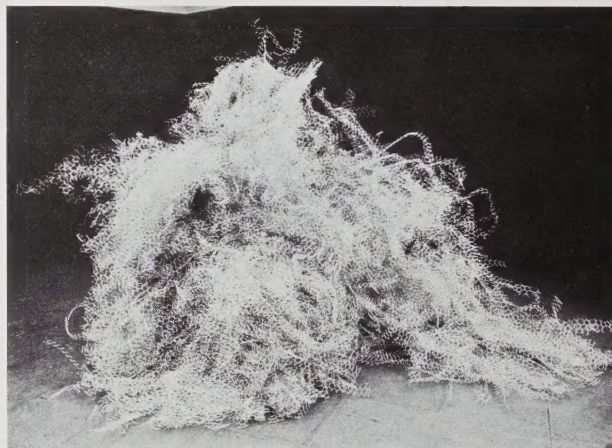
two units, 32 x 82 in. and 32 x 56 in. (81.2 x 208.2 cm and 81.2 x 142.2 cm)

Date available for circulation: October 1980

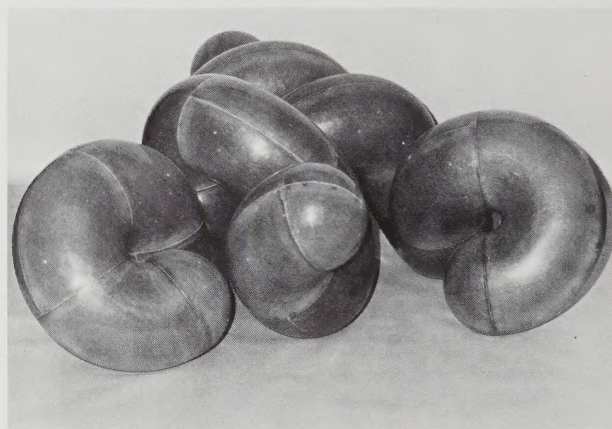
– October 1981



Karl Beveridge: Show #3

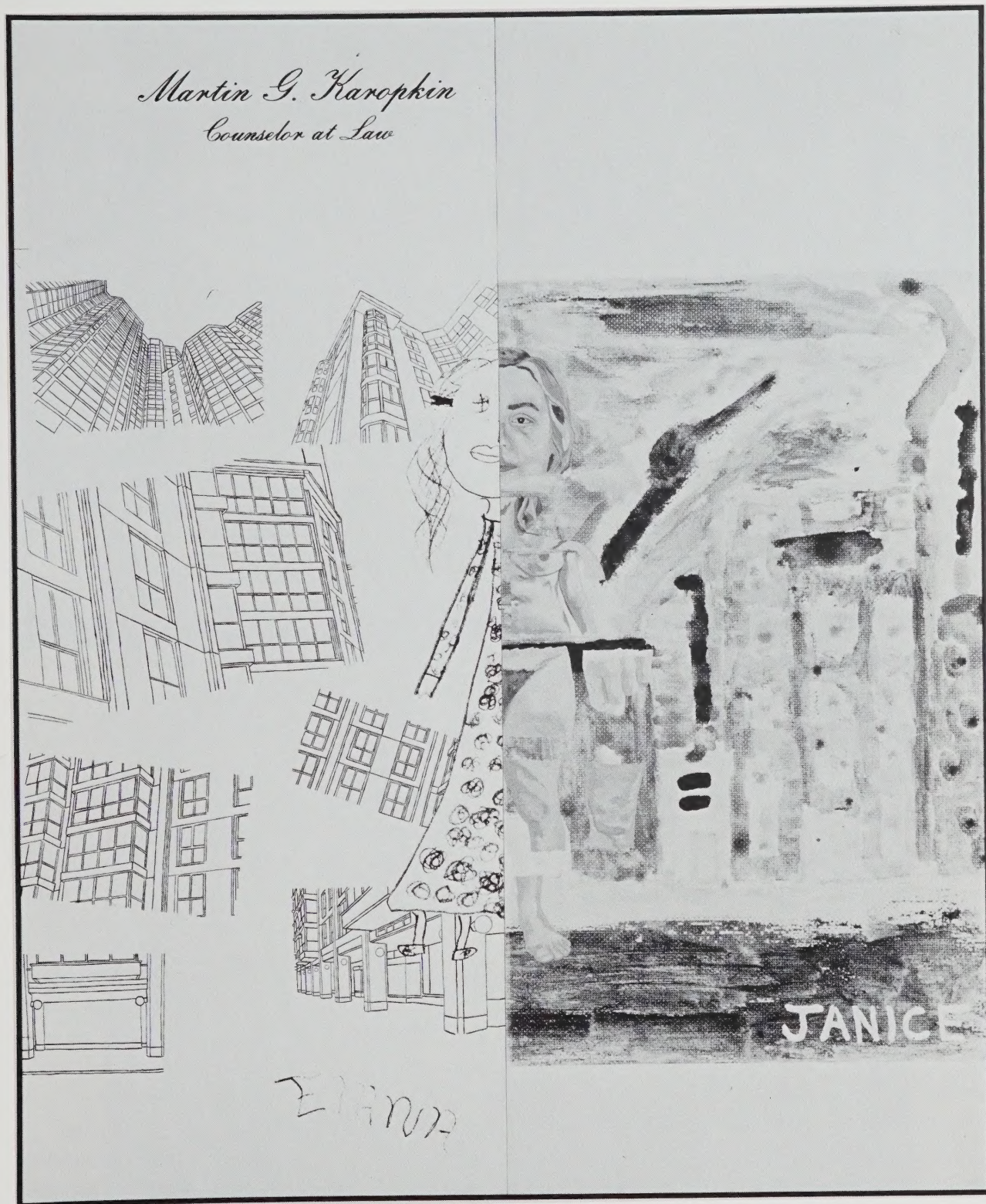


Alan Saret: Show #3



Edward Zelenak: Show #3

Photography



Janice Gurney, (Canadian, b.1949), *Simultaneous Visions: (Drawing of Me by Elana, Age 8 / Painting of Winnipeg by Me, Age 8)*, detail, 1985; mixed media. Courtesy Wynick/Tuck Gallery. Photo courtesy Cheryl O'Brian.



Janice Gurney. (Canadian, b.1949). *Portrait of Me as My Grandmother's Faults*, 1982; mixed media, 168 x 178 cm. Courtesy of Wynick/Tuck Gallery. Photo courtesy Peter MacCallum.

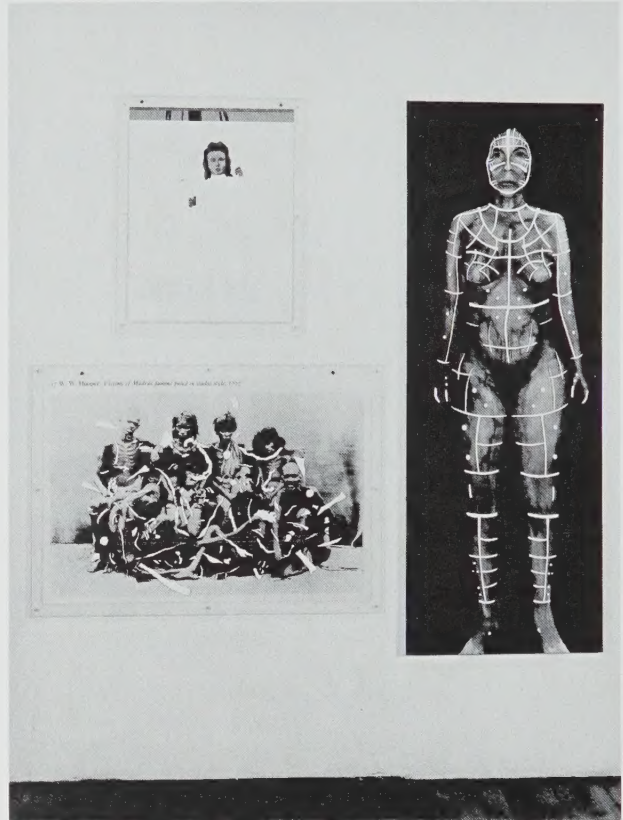
Recent works, in particular works by women artists such as Janice Gurney, Joanne Tod, and Jamelie Hassan, among others, have increasingly addressed the relationship between self and others, and the way in which the subject comes to be in the social order, subject to language and history. The artists whose work is included in this exhibition dispel the myth of the autonomous and singular subject even at the level of creativity and investigate in representation those processes in which subjectivity and identity are constituted and questioned by the subject in sociality.

Combining self-portraits and appropriated as well as found images, these works do not express an emotional subjective self, nor do they capture an irreducible essence or presence of being. Some works represent an image of the self that is largely mediated by having been produced by someone else. Portraits thus appropriated are incorporated and juxtaposed with others' images, sometimes in collaborative but also in individually made works. In other "self-portraits" the artist assumes a projected identity, presenting herself in a socially prescribed or even desired role. As such, these works do not present innocent or imaginary identifications as much as they show critically or humorously the way in which identifications function to continue social structures and beliefs or to commodify and prescribe experience. In all these works the artists are therefore concerned with issues relating to psychological processes as well as to questions of political engagement. Their work makes visible the complex relationships between the objective and subjective, the individual and the social, and the personal and the political, acknowledging and presenting these processes in different, but equally objective and challenging ways.

Thirty-five catalogues accompany the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Barbara Fischer, Assistant Curator, Contemporary Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 30 works of art, 1 lead panel; approximately 68 running metres (225 running feet)



Janice Gurney. (Canadian, b.1949). *For the Audience*, family portrait, 1986; plexi-glass, photostats, 111.8 x 193 cm (approx.). Photo courtesy Cheryl O'Brian.



Janice Gurney. (Canadian, b.1949). *Simultaneous Visions: (Drawing of Me by Elana, Age 8/ Painting of Winnipeg by Me, Age 8)*, 1985; colour, black-and-white photographs, acrylic paint, 182.9 x 429.3 cm. Courtesy Wynick/Tuck Gallery. Photo courtesy Peter MacCallum.

Weight: Not available

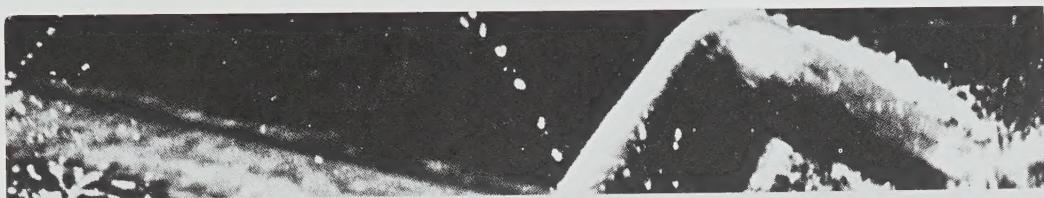
Fee: \$800 (includes thirty-five catalogues)

Date available for circulation: May 1989–April 1990

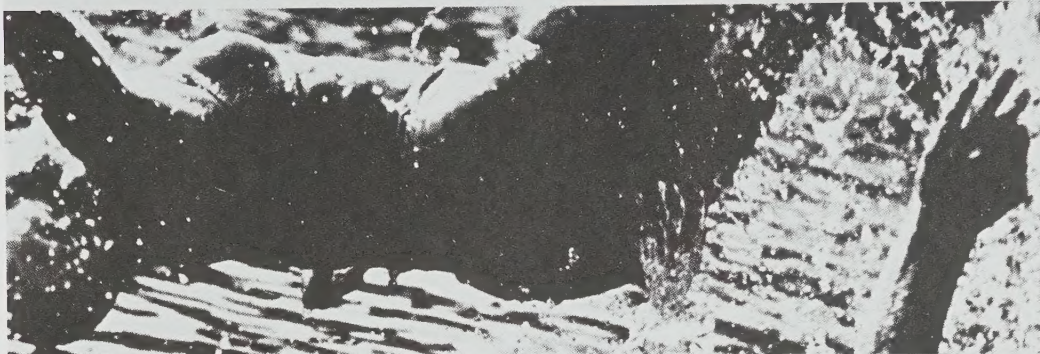
Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20°–22°C (68°–72°F)



We are the failure



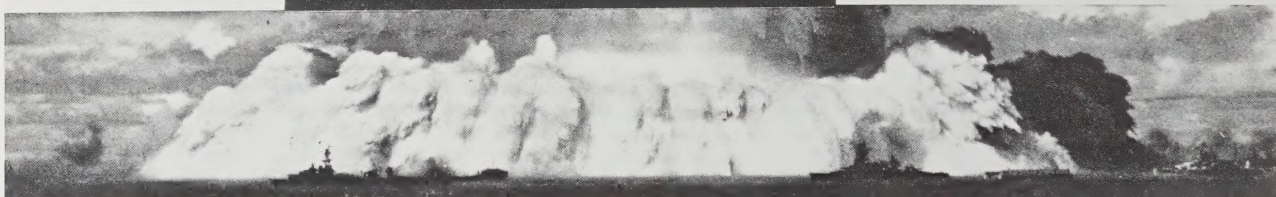
of ritual cleansing



Barbara Kruger



Your manias become science



Barbara Kruger, *Untitled (Your Manias Become Science)*, 1982; photograph, 101.6 x 127 cm.

This exhibition brings together recent photographic works by major internationally known artists, including Barbara Kruger, Hans Haacke, Alan Sekula, Cindy Sherman, Louise Lawler, Victor Burgin, and Sherry Levine. These artists share a critical and conceptual rather than a documentary or decorative approach towards photography. At the centre of their investigations is an awareness of the pervasive role that photographic representations, including those of film and television, play in reproducing and shaping modern society. Most of the works included utilize images directly appropriated from advertising or news reportage but, through collage and montage techniques, pose an intervention in their meaning. The works reveal the ideology embedded in mass media imagery and do not simply attempt to posit an alternative meaning. The construction of the photographic work is such that the function of the image, the function of the sign itself, is put into question, in order to prevent the possibility of the viewer's innocent identifications with culturally constructed meanings whether they are of a sexual, social, or political nature. By introducing contradictions and unsettling juxtapositions into the structure of the work, the artists achieve a distance that challenges the viewer to read critically and analytically how meanings come about.

Thirty-five catalogues accompany the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Barbara Fischer, Assistant Curator, Contemporary Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 50 works, 2 information panels; approximately 76 running metres (250 running feet)

Weight: Not available

Fee: \$850 (includes thirty-five catalogues)

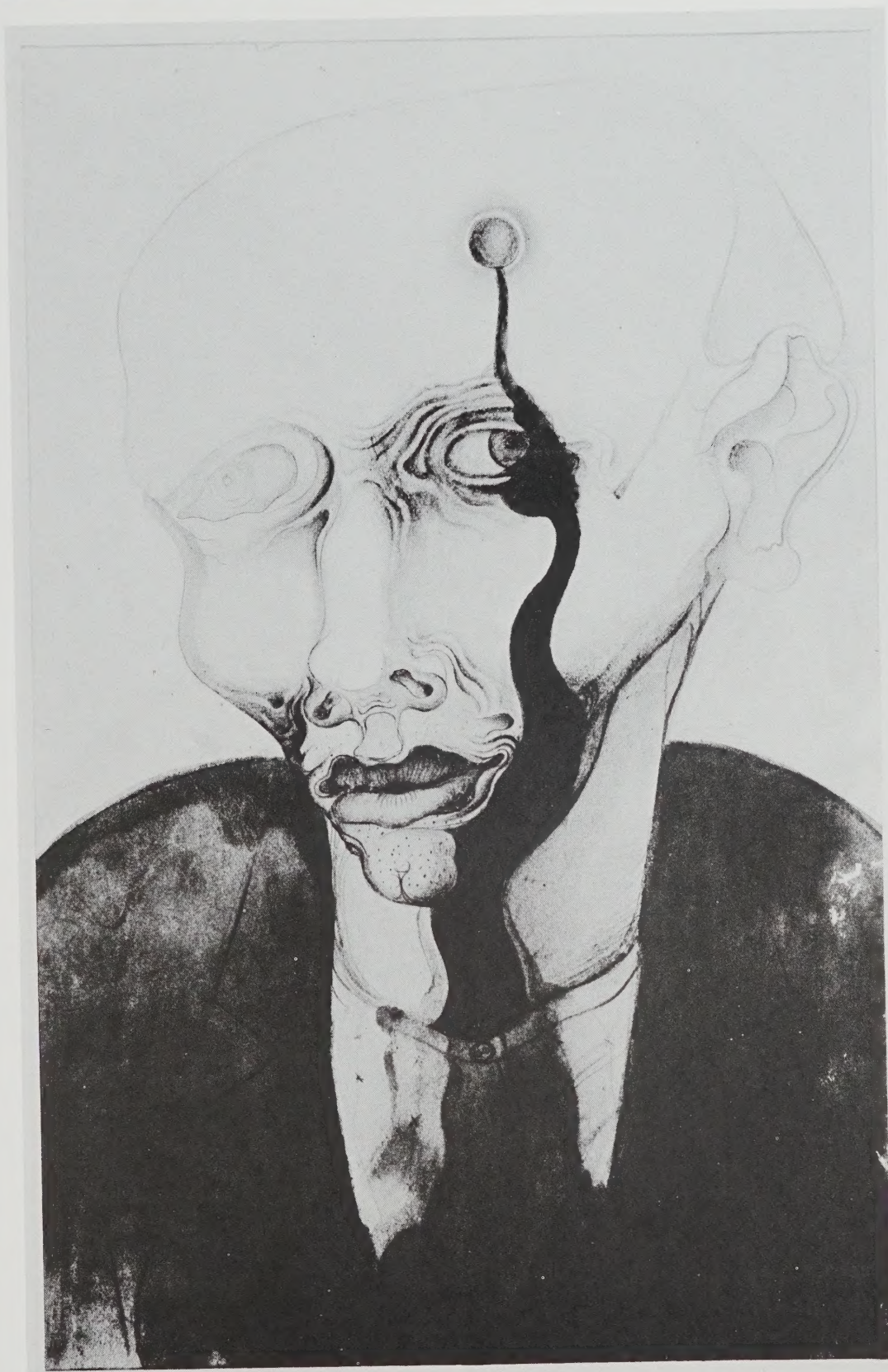
Date available for circulation: November 1988–October 1989

Security: Electronic alarm system. In view of an attendant

Lighting: Incandescent only; maximum of 50 lux for works on paper

Temperature and humidity: Maximum fluctuation of $\pm 10\%$ from a norm of 50% humidity and between 20°–22°C (68°–72°F)

Prints



Heinrich Hoerle, (German, 1895-1936), *Kopfschuss*, c.1919; pencil and watercolour on paper, 24.8 x 16.5 cm. Courtesy Fink-Eggert Collection.



Angelika Hoerle, (German, 1899-1923), *Man's Head and Street*, 1919; linocut, 24.5 x 34.5 cm. Courtesy Fink-Eggert Collection.

The history of the Dada period in Cologne during the years immediately following the First World War is only now being reconstructed. Max Ernst was to become Cologne's most famous Dada and Surrealist artist, but alongside him worked other artists such as Franz Seivert, Heinrich Hoerle, his wife, Angelika Hoerle, and her brother, Willy Fink, whose significance is only now becoming fully apparent. An important source of new knowledge about these artists has been a remarkable private collection from Ontario of drawings, prints, and related documentation — selections from which constitute the present exhibition.

In a collection rich in startling material, the major revelation is the work of Angelika Hoerle, who, when she died at age twenty-four in 1923, had already produced a truly exceptional body of work reflecting not only the "anti-art" and political activity of Dada but also prefiguring aspects of both Neue Sachlichkeit and Surrealism. At her death, the contents of her studio, including many works by her husband and friends, passed into the hands of Willy Fink, whose collection this is and whose own life and work provide the perspective for the exhibition. Fink, who was recently "rediscovered" in a one-man exhibition in Cologne, spent the very last part of his life in Canada and died here in 1967.



Max Ernst, (German, 1891-1976), *Diskussion/Freie Wirtschaft*, 1919; ink on paper, 26 x 20.3 cm. Courtesy Fink-Eggert Collection.

A catalogue accompanies the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Guest curated by Angie Littlefield. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 61-68 running metres (200-225 running feet)

Weight: Not available

Fee: \$1000 (includes exhibition catalogues)

Date available for circulation: September 1988–June 1989
(AGO dates: September 10–November 6, 1988)

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 50 lux for works on paper

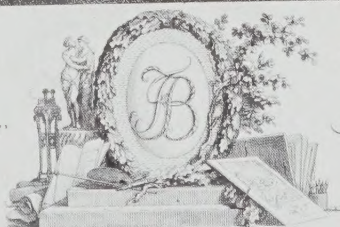
Temperature and humidity: Maximum fluctuations of $\pm 10\%$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



Gravé par N. Ponce

L'ENLEVEMENT
Dédié à Monsieur

*A Paris chez l'Auteur rue d'Hyacinthe
Maison de M. Duboué*



NOCTURNE
Basan Graveur

*Par son fils et son gendre
G. Ponce*

Nicolas Ponce, (French, 1746-1831), *L'Enlèvement nocturne* (after Pierre-Antoine Baudouin) Bocher III/IV; etching on laid paper, 46.8 x 32.8 cm (imp.).
Collection Art Gallery of Ontario. Gift of Nancy Gelber-Bjarnason and Dan Bjarnason, 1985.



Jean Moyreau, (French, 1690-1762), after Philips Wouwermans, (French, 1619-1668), *L'Abreuvoir* (The Watering Place); etching and engraving on wove paper, 35 x 46 cm (imp.). Collection Art Gallery of Ontario.

Between the death of Louis XIV in 1715 and the upheaval of the French Revolution in 1789, many dramatic changes occurred in France. The eighteenth century was an age of "enlightenment" and experimentation in art as well as science. It was a rich period for French printmaking.

The lighthearted rococo style that developed early in the century is well represented in the exhibition by engravings such as the titillating *Le Coucher de la mariée* and *L'Enlèvement nocturne* after P. A. Baudouin. These works demonstrate the elegant draughtsmanship and sophisticated linear vocabulary that caused French engravers to be widely admired and imitated outside France.

The growing demand for reproductions of popular paintings led French printmakers to develop new techniques and to use old techniques in novel ways. Elaborate colour printing methods and the tonal processes of aquatint and the "crayon manner" were invented to imitate drawings and watercolours. For example, Gilles Demarteau's *Homme nu* shows the artist's skilful manipulation of the engraving tools to create the delicate effects of Carle van Loo's red chalk drawing.

Collecting prints became a pleasurable pastime during the period, and although many prints continued to be gathered into portfolios and scrapbooks, a new market developed for large engravings, which could be elaborately framed and hung on the wall. Portraiture, landscape, and genre were in demand, as illustrated in the exhibition by etchings and engravings after Claude Lorrain, Hyacinthe Rigaud, and Jean-Baptiste Greuze. Such works indicate the rich diversity of eighteenth-century French printmaking.

A catalogue accompanies the exhibition. The exhibition is transported by truck and installed under the supervision of Art Gallery of Ontario staff.

Curated by Brenda Rix, Assistant Curator of Prints and Drawings. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: Approximately 35 works and 1 information panel; 46 running metres (150 running feet)

Weight: Not available

Fee: \$750 (includes exhibition catalogues)

Date available for circulation: September 1988–June 1989



Pierre-François Basan, (French, 1723-1797), after Nicolas Poussin (French 1593/4-1665), *Jonas Englouti*; etching and engraving on laid paper, 32.6 x 45.1 cm (imp.). Collection Art Gallery of Ontario.

Security: Electronic alarm system. In view of an attendant. Safety tabs affixed to small works must be screwed to the wall

Lighting: Incandescent only; maximum 50 lux for works on paper

Temperature and humidity: Maximum fluctuations of $\pm 10\%$ from a norm of 50% humidity and between 20°-22°C (68°-72°F)



Jean-Michel Moreau (le Jeune), (French, 1741-1814), and Jean-Baptiste Simonet (French, 1742-1813), *Le Coucher de la mariée*, (after Baudouin), Le D. 186 II/III (proof), 1768; etching and engraving on laid paper, 46.9 x 33.3 cm (sheet). Collection Art Gallery of Ontario.

Reproductions



The Riha Paten Constantinople, 565-578 Silver, with gilding and niello Diameter: 35 cm Collection: Dumbarton Oaks, Washington, D.C.



St. Sophia, Constantinople, 6th Century Overall view from the south-west

The accession of Justinian I heralded the first age of purely Byzantine art. Constantinople was undoubtedly the most important centre of art production and, under Justinian (527-565), the capital of a vast empire which stretched from Spain to Syria.

This exhibition is composed of photographic reproductions, giving the viewer at least a look at the diversity and splendour of works undertaken during Justinian's reign: the Cathedral of St. Sophia, perhaps the most striking example of Byzantine architecture; superb mosaics like those at Ravenna; exquisitely carved ivories; decorated metal work, examples of which are found as liturgical utensils; fine sculptural carvings such as the stylized capitals of Byzantine churches. All these arts flourished under Justinian's patronage. Textile art and illuminated manuscripts also prospered at this time and remain today despite their fragility.

The exhibition is presented on eleven panels with accompanying information, and places the art of Justinian's empire in an historic and geographical context.

Seventy-five illustrated catalogues are included in the exhibition fee.

Organized and circulated by the Art Gallery of Ontario Extension Services.

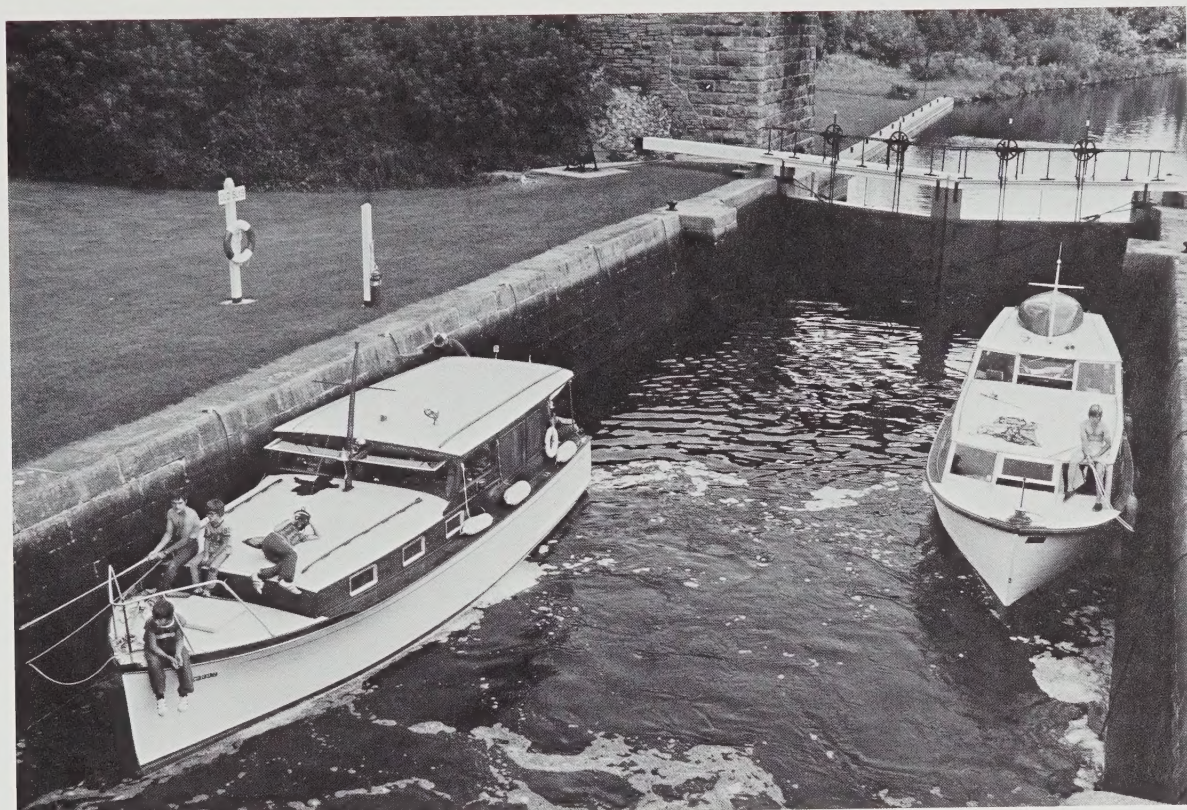
Space: 11 panels; 150 running ft. (46 m)

Weight: 2 crates, 275 lbs. (125 kg) each

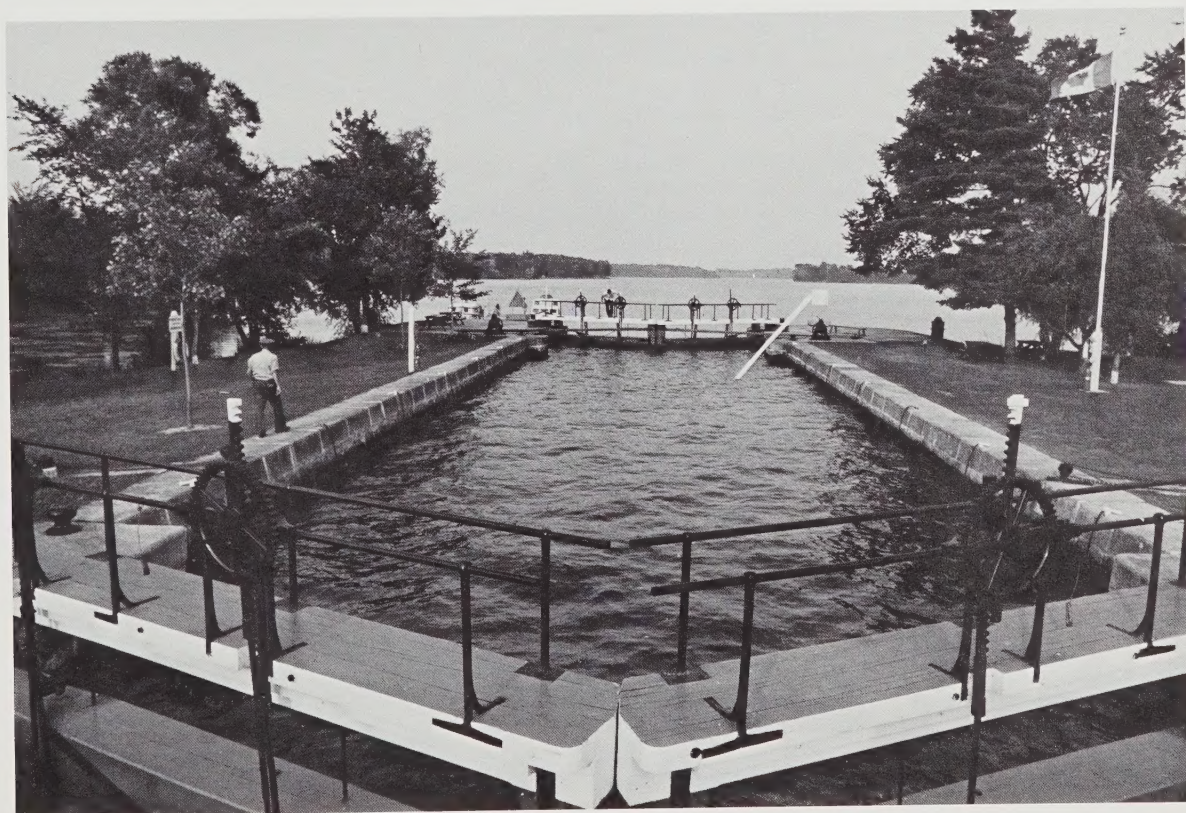
Fee: \$75

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrols; secure night locks



Untitled Cibachrome print 11 x 14 in.; 27.9 x 35.5 cm



Untitled Cibachrome print 11 x 14 in.; 27.9 x 35.5 cm



Untitled Cibachrome print 11 x 14 in.; 27.9 x 35.5 cm

This exhibition of colour photography documents the Rideau Canal system using aerial views, lock studies, architecture, stone structures and life along the canal.

The visual study takes us from today's Kingston to Ottawa through one hundred and twenty-three miles of what was once a devastating wilderness. Lieutenant-Colonel John By and Her Majesty's Royal Engineers started the task of building the Rideau Canal in 1827; just six months later they had achieved a smooth blending of the man-made with its natural surroundings.

These colour images capture the present day recreational activity abundant along the waterway as well as the permeation of history ever present in the locks and block-houses. Included in this exhibition are fifty framed Cibachrome prints and a title panel as well as twenty-five posters and twenty-five colour catalogues.

Jointly organized by the Department of Indian and Northern Affairs, Parks Canada and the Art Gallery of Ontario Extension Services.

Circulated by the Art Gallery of Ontario Extension Services.

Space: 50 framed photographs approximately 16 x 22 in. (40 x 56 cm), 1 title panel; 165 running ft. (50 m)

Weight: 4 crates, 135 lbs. (61 kg) each

Fee: \$100

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrols; secure night locks

Lighting: Incandescent or fluorescent



Woodside House *Three-quarter view of dining room* Silver print 9 x 13½ in.; 23 x 34.3 cm



Woodside House *Three-quarter view of boy's room* Silver print 9 x 13½ in.; 23 x 34.3 cm



Bellevue House *The formal dining room* Silver print 9 x 13½ in.; 23 x 34.3 cm

Two Homes is a colour photographic exhibition documenting Woodside House, Kitchener, in the 1890s, the one-time residence of William Lyon Mackenzie King, and Bellevue House, Kingston, restored in the style of 1848 when it was occupied by Sir John A. Macdonald.

These quality photographs offer a visual and educational experience through the paintings, utensils, fabric, furniture and design of the homes of two prominent 19th century politicians. The two residences have been restored by Parks Canada and exist in the manner in which they were originally intended. This documentary allows us a glimpse into the differing styles of living practised by these gentlemen of renown.

There are twenty-five full-colour images representing each home, and a title panel. The "Homes" can be hung individually or together, depending on the needs and design of the centre.

Twenty-five posters and twenty-five colour catalogues are included in the exhibition fee.

Jointly organized by the Department of Indian and Northern Affairs, Parks Canada and the Art Gallery of Ontario Extension Services and circulated by the Art Gallery of Ontario Extension Services.

Space: 50 framed photographs, approximately 16 x 20 in. (41 x 51 cm), 1 title panel; 150 running ft. (46 m)

Weight: 4 crates, 135 lbs. (61 kg) each

Fee: \$100

Date available for circulation: Currently in circulation; bookings available

Security: Periodic patrols; secure night locks

Lighting: Incandescent or fluorescent

Resource Information

The *Resource Information* section is intended to provide quick reference material to provincial exhibiting centres. Additional information is available either from the individual agency or organization listed or from the Head, Extension Services. The various programs offered change periodically in response to needs.

Two excellent resource books for community arts groups are:

Cultural Resources in Ontario

A Public Relations Primer

These books are published by the Ministry of Citizenship and Culture and are available from the Government Bookstore, 880 Bay Street, Toronto, Ontario M5S 1Z8, or through the Regional Offices of the Ministry of Citizenship and Culture, listed on page 3 of this section of the *Catalogue*.

Another excellent resource guide, containing information on funding for museums, travelling exhibitions, help-ful organizations, etc., is:

Sources and Resources: A Guide to Museum Organizations and Related Resources (1984 edition). Published by the Ontario Museum Association, 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

All the above books are available at a nominal charge.

I GRANTING AGENCIES

The following is a listing of the major grant sources available to non-profit organizations involved in the visual arts in Ontario. In all instances, very strong emphasis is placed on evidence of strong community-based support for the organization; these potential grants cannot be thought of as an alternative to community support.

Canada Council

99 Metcalfe Street

P.O. Box 1047

Ottawa, Ontario, K1P 5V8

Attention: Communications Service

Art Galleries and Museums, Artist-Run Centres, Printshops, Art Bank, Media Arts Programs, Explorations Program
(613) 598-4365

Exhibition Assistance to Public Art Galleries and Artist-Run Centres

These grants are made to public art galleries for exhibitions of contemporary visual art. The funds contribute to the direct costs of curatorial research, presentation, circulation, and documentation. Those artist-run centres not receiving *Operating and Program Assistance* (see below) are eligible for *Exhibition Assistance*. Artist-run centres receiving operating assistance are eligible for circulation and documentation assistance only through this program.

Operating and Program Assistance to Artist-Run Centres

These grants are made available to artist-run centres and assist with operating and programming expenses on an annual basis.

Grants to Print Workshops and Production and Service Centres

Grants are made to print workshops, production and service centres requiring financial aid with the costs of providing specialized facilities and technical help to artists (i.e., operating expenses, equipment, salaries, or travel and fees of artists, specialists or master printers visiting the organization). Centres must be incorporated as non-profit organizations and must be directed by professional artists. Applications are evaluated according to the following criteria:

- the quality of support material
- the relevance of service to the artistic community
- the quality of the artistic direction
- the level of administrative competence

Assistance to National Service Organizations

This program is intended to contribute to the operating and programming costs of national organizations serving the visual arts in Canada. National service organizations eligible for funding under this program must be able to demonstrate their ability to provide ongoing services to visual artists, artists' groups, or organizations; must engage in extensive research and evaluation; must deliver national information services; and must offer programs designed to accommodate the artists' interaction with the political and educational institutions of the country. Visual arts organizations and interest groups that offer programs and services intended to advance the professional status of their members do not qualify as national service organizations. These groups may be eligible for Special Project Assistance for research, symposia, or special publications.

Chalmers Fund for the Crafts

This program assists groups of professional craftspeople or non-profit craft organizations that wish to conduct innovative, experimental, and creative projects that have a theoretical or practical application in the development or advancement of the crafts in Canada. These projects should contribute to the creative development of the professional craft community.

The Visual Arts Section provides partial funding for special activities on a one-time basis. There are three categories of funding available through the Chalmers Fund: Special Projects, Research Projects, and Special Workshops.

Special Assistance for Performance Art

In recognition of the special costs incurred by artists and exhibitors of performance art, the Visual Arts Section offers assistance for the presentation of such work in public galleries and artist-run centres. Special Assistance for Performance Art may be applied for by the following:

- artists who are presenting a performance work in either a gallery or an artist-run centre
- artists who are touring their performance work to galleries or artist-run centres
- galleries or artist-run centres that are presenting a performance or a series of performances.

Costs eligible under this program include fees for artists, transportation and travel costs, fees for special assistance required by the artist, and rental of special equipment.

Canadian Visiting Artists Program

The program enables organizations such as universities, art schools, artists' associations, museums, and exhibition centres to invite artists and craftspeople from other regions of Canada for short visits. The objectives of the Canadian Visiting Artists Program are to foster a healthy exchange of ideas within the Canadian visual arts community and to permit artistic communities to become familiar with Canadian artists from outside their region. This program is administered by the Visual Arts Section of the Canada Council.

Visiting Foreign Artists Program

Under its program of cultural exchanges with other countries, the Government of Canada offers grants to cultural organizations to support visits to Canada of distinguished foreign artists. The program is administered by the Arts Awards Service of the Canada Council on behalf of the Department of External Affairs. It is intended to encourage visits by artists of outstanding achievement to Canadian cultural organizations and institutions. While in Canada, the foreign artists are expected to direct workshops and teach master classes for professional artists or advanced students.

Communications Fund

The Council offers travel assistance to professional staff of public galleries and program coordinators of artist-run centres to encourage investigation for visual arts programming. Research and travel costs for specific exhibitions are funded through the Curatorial Assistance component of the Exhibition Assistance Program (see program description above). Curators and arts administrators may be eligible for personal Travel Grants through the Arts Awards Service (consult *Aid to Artists Brochure*).

Art Bank

The Art Bank was created in 1972 to complement the programs of the Visual Arts Section of the Canada Council. The following programs are offered to art galleries:

1. Through the *Acquisition Program*, works are purchased from contemporary Canadian artists on the recommendation of continually changing juries composed of visual arts professionals. Artists and galleries apply to have art purchased.
2. Through the *Special Purchase Assistance Program*, public art galleries, artist-run centres, and museums can apply for funds to be used towards the purchase of contemporary Canadian works of art. The gallery is asked to raise an amount up to \$10,000 outside its regular acquisitions budget, which may then be matched by the Art Bank.
3. *Special Projects and Loans*: Works from the Art Bank collection may be borrowed by public galleries for specific exhibitions or for extended loans in Canada and elsewhere.

Media Arts Section Programs

Financial assistance is provided for the direct, creative use of conventional and new technologies and related media. The Media Arts Section administers three major programs: film and holography, video and audio, and integrated media (computer processing, imaging – audio and video – or system control, videotex and teletext, laser techniques, video disc, and optical storage media). Individual applicants must be professional artists who have committed themselves professionally to the disciplined process of making art. Non-profit organizations requesting operational funding must have been in operation for at least one year and have an active board of directors and an established administrative structure.

Explorations Program

Explorations is a multi-disciplinary and project-oriented program that offers support to individuals and groups proposing projects that introduce new approaches to creative expression, extend the limits of an existing art form, cross disciplines, or fulfill specific needs in the development of the arts. Through a flexible mandate, it covers cultural and artistic activities not normally eligible for funding under other Council programs.

National Museums of Canada

Museum Assistance Programmes
219 Argyle Avenue
Ottawa, Ontario K1A 0M8
Attention: Regional Officer, Ontario
(613) 996-8504

Upgrading and Equipment Assistance Programme

This programme provides technical and financial assistance to institutions for the purchase of major equipment for the preservation of collections. Financial assistance is also available toward feasibility studies, long-range institutional development plans, or specific project planning exercises leading to capital development.

Conservation Assistance Programme

This programme provides financial and technical assistance for the development of in-house conservation facilities in museums and art galleries. A percentage of salary support is available to institutions wishing to create new conservation positions. The programme also provides funding for advanced level professional development training for conservation staff in qualifying institutions.

Exhibitions Assistance Programme

This programme provides financial assistance for the production of exhibitions that extend access to the collections reflecting our natural, cultural, and technological heritage. Assistance is available for travelling exhibitions, temporary exhibitions that cannot travel, and, in some instances, for permanent exhibitions. The exhibitions may be of collections relating to science, technology, history, or art. Exhibitions of contemporary art are not eligible, as these are supported by the Canada Council.

Registration Assistance Programme

This programme provides financial and technical assistance to museums to document their collections to a certain set of standards. At this time, archaeology, ethnology, history, fine arts, and ornithology collections receive priority. Funds are also available to assist an institution in the design and development of a registration system to meet its needs. The programme's criteria are currently under review.

Special Activities Assistance Programme

This programme provides assistance towards projects that interpret the aims of the National Museum Policy imaginatively and that develop new and innovative ways of making Canadians more aware of their heritage and of their museums. Funds are available for special projects, visiting specialists, publications, conferences, and management projects.

Training Assistance Programme

This programme provides financial assistance to programmes of training in museum studies that will promote a greater degree of professionalism in all areas of museum and art gallery work. The programme also encourages the expansion of the body of knowledge on museum studies and the development of more effective methods of museum training through assistance to specialized research and study projects.

Ontario Arts Council

151 Bloor Street West
Toronto, Ontario M5S 1T6
(416) 961-1660

Visual Arts Grants

Special Projects: Assistance with short-term or one-time-only projects related to the visual arts is available to Ontario-based non-profit arts groups or organizations. New clients of the Ontario Arts Council, Visual Arts Office, must make their first application to this category for assistance with costs such as artists' and/or jury fees, catalogues, and transportation of works of art.

Galleries: Program support is available to public galleries to assist principally with exhibition and programming.

Artist-Run Centres: Assistance is available for both program and operating costs to artists-run spaces, collectives, or collaboratives of artists incorporated as non-profit organizations.

Subventions du bureau franco-ontarien

Galeries et centres d'activités artistiques: Les galeries sans but lucratif peuvent présenter une demande d'aide financière pour défrayer une partie du coût de leur programmation artistique, y compris des artistes dans le cadre des expositions.

Touring Arts Fund

The *Touring Arts Fund* is a program of underwriting subsidy designed to assist local non-profit community organizations to sponsor full-length touring performances by Canadian artists in theatre, music, dance, and mime.

Ontario Arts Council funding is based on population and geographic factors as well as eligibility of the artist and the sponsor. School-hour performances are not eligible. Funding is determined on a percentage of the artistic fees.

For further information, please contact the Outour Officer.

For further information regarding other grants that are available from the Ontario Arts Council for Arts/Education, Community Arts Development, Dance, Film and Photography, Franco-Ontarien, Literature, Music, Outour, Theatre, and Visual Arts categories, please contact the Communications Office, Ontario Arts Council.

Ontario Ministry of Citizenship and Culture

77 Bloor Street West
Toronto, Ontario M7A 2R9

For all programs of the Ministry of Citizenship and Culture, please address initial inquiry to the Regional Offices in your area (see detailed listings on page 3).

Cultural Exchange Program

Assistance is available to non-profit organizations for cultural sharing projects (e.g., exhibitions, visiting artists) involving other provinces or countries. Contact the Arts Branch of the Ministry of Citizenship and Culture at the above address or your Regional Services Office.

Operating Grant Program

Assistance is directed towards the basic operating expenditures of eligible public art galleries. Contact the Arts Branch of the Ministry of Citizenship and Culture at the above address, or your Regional Services Office.

Outreach Ontario

Grants are available to libraries to assist with special cultural programs, such as appearances by creative and performing artists. Other programs that increase the library's role as a multi-purpose community cultural resource may also be eligible. Contact the appropriate Regional Library System Office for more information.

Wintario

The Wintario Lottery was established to provide funds for culture, recreation, sports, and fitness in Ontario, in addition to and distinct from the normal support provided by the Ministry of Citizenship and Culture and other government bodies.

The Wintario Grants Program is designed to encourage community groups to get involved in activities and facilities in the above areas that are relevant to and supported by their communities.

Non-profit community organizations, municipalities, Indian bands, and public library boards may therefore submit requests for assistance with projects that promote the development of the arts, citizenship, and multiculturalism.

Inquiries about Ministry grants should be directed to your Regional Services Office.

RESOURCE INFORMATION

Ministry of Citizenship and Culture Regional Services Offices

Northwest Region

1825 East Arthur Street
Thunder Bay P7E 5N7
(807) 475-1255

P.O. Box 3000
479 Government Road
Dryden P8N 3B3
(807) 223-3331

Northeast Region

199 Larch Street, 4th Floor
Sudbury P3E 5P9
(705) 675-4349

22 Wilcox Street, 2nd Floor
Timmins P4N 3K6
(705) 267-7110

Eastern Region

1 Nicholas Street
Room 1100, 11th Floor
Ottawa K1N 7B7
(613) 566-3728

280 Pinnacle Street, Suite 3
Belleville K8N 3B1
(613) 968-3474

Central Region

77 Bloor Street West, 7th Floor
Toronto M7A 2R9
(416) 965-6597

114 Worsley Street
Barrie L4M 1M1
(705) 737-0543

Western Region

P.O. Box 2112
119 King Street West, 8th Floor
Hamilton L8N 3Z9
(416) 521-7515

15 Church Street, Suite 406
St. Catharines L2R 3H7
(416) 688-6472

30 Duke Street West, 4th Floor
Kitchener N2H 3W5
(519) 578-8200

255 Dufferin Avenue, 6th Floor
London N6A 5K6
(519) 679-7146

250 Windsor Avenue, 6th Floor
Windsor N9A 6V9
(519) 256-5486

For more detailed information on funding sources, please contact the agencies listed above, or refer to the most recent copy of *Who's Who*, a handbook of the Canadian Conference of the Arts, 126 York Street, Suite 400, Ottawa, Ontario, K1N 5T5, (613) 238-3561. This publication is available at a minimal cost.

II PROGRAM SOURCES

Listed below are brief synopses of some of the resources available to communities throughout Ontario. Please contact the agencies for confirmation of programs, costs, and other details that may be subject to change.

ARTS ORGANIZATIONS

Ontario Association of Art Galleries

As an umbrella organization for a membership of over eighty galleries and institutions, the Ontario Association of Art Galleries assists in the development of visual arts centres in Ontario. Services available to members include a bi-monthly newsletter, seminars and workshops, and publications relating to administration and management of public art institutions. Further information can be obtained from the Secretariat. Contact:

Ontario Association of Art Galleries (OAAG)
439 Wellington Street West
Toronto, Ontario M5V 1E7
(416) 598-0714

Ontario Museum Association

The Ontario Museum Association is a non-profit organization of individuals and institutions committed to advancing standards of excellence in provincial museums. Membership currently stands at 1,200 individual and 170 institutional members. It is governed by an elected Council and maintains a Secretariat in Toronto. In 1985 the OMA received Awards of Merit from both the Canadian Museums Association and the American Association for State and Local History in recognition of the Association's outstanding leadership role on the Canadian Museum scene.

The OMA offers over fifty days of professional development opportunities for museum and art gallery workers per year, through one-, two-, and three-day seminars and courses. Also included in its educational program is an extensive collection of audio-visual and video programs excellent for staff and/or volunteer training (brochure listing subjects available on request).

The Association produces a quarterly journal of articles and book and exhibit reviews entitled *Museum Quarterly* and a bi-monthly newsletter, *Currently*. Special publications currently in print include: *Sources and Resources – A Guide to Museum Organizations and Related Resources*, and the *Museum and Archival Supplies Handbook*, an invaluable reference source on museum supplies and procedures.

The OMA also provides representation to all levels of government on matters pertinent to the museum community. A variety of other benefits are available to individual and institutional members. Telephone or write for a membership brochure:

Ontario Museum Association (OMA)
38 Charles Street East
Toronto, Ontario M4Y 1T1
(416) 923-3868

Visual Arts Ontario

Visual Arts Ontario is Canada's largest and most active art association. It is a chartered non-profit organization, operated by a Board of Directors and supported by its mem-

bership, government, corporate, and private donors.

Members of Visual Arts Ontario have a wide variety of services available to them, such as: discounts on art supplies, services and art magazine subscriptions, group rates on personal (health) insurance, regularly scheduled programs in Toronto and throughout the province, Artists' Business Seminars, the *Art Placement Program*, the *Artists' Slide Registry*, the *Colour Xerography Centre*, and a growing *Resource Centre*. Members also receive quarterly *Artviews* magazine and *Agenda*, VAO's comprehensive listing of events in the local, national, and international art community.

Visual Arts Ontario Publications include: *Artviews*, *Agenda*, the *Visual Arts Handbook* (3rd edition), *The Facts of Art*, *Art in Architecture* (*Art for the Built Environment in the Province of Ontario*), *Toronto Art and Artist's Guide*, and *International Resources for Canadian Artists*.

Memberships in the association is open to artists and all those individuals and organizations interested in the visual arts. Telephone or write for a membership brochure:

Visual Arts Ontario (VAO)
439 Wellington Street West, 3rd Floor
Toronto, Ontario M5V 1E7
Attention: Membership Coordinator
(416) 591-8883

AUDIO-VISUAL RESOURCES – FILM

For assistance with programs, single screenings, series, or festivals, and for information on rental of film, contact:

Audio-Visual Centre

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Head, Audio-Visual Centre
(416) 977-0414, ext. 260

Canadian Centre for Films on Art and the Canadian Film Institute Film Library

211 Watline Avenue, Suite 211
Mississauga, Ontario L4Z 1P3
(416) 890-1117

Canadian Filmmakers' Distribution Centre

67A Portland Street
Toronto, Ontario M5V 2M9
(416) 593-1808

The Funnel

Experimental Film Theatre
507 King Street East
Toronto, Ontario M5A 1M3
(416) 364-7003

Ministry of Citizenship and Culture Resource Centre

77 Bloor Street West, 9th Floor
Toronto, Ontario M7A 2R9
Attention: Film Booking Clerk
(416) 965-6763

The Resource Centre of the Ministry of Citizenship and Culture provides a free loan service of films, slides, and videotapes. A catalogue is available. Please contact your local Regional Services office.

RESOURCE INFORMATION

Ontario Film Institute

Ontario Science Centre
770 Don Mills Road
Don Mills, Ontario M3C 1T3

Your Community Film Library

Your Public Library

AUDIO-VISUAL RESOURCES – SLIDES AND MEDIA KITS

Art Gallery of Ontario

For a catalogue of slides that may be borrowed, please contact:

Audio-Visual Centre

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
Attention: Loans Consultant
(416) 977-0414, ext. 261

A comprehensive collection of 35 mm slides, media kits, and videotapes illustrating the history of art and architecture is available for loan throughout Canada for educational purposes at a nominal charge.

Media Kits are also available for circulation within Canada from the Audio-Visual Centre of the Art Gallery of Ontario. The format of the kits and short descriptions are as follows:

Art Gallery of Ontario

A four part series that traces the history of Canadian art from 1700 to 1980, using examples from the collection of the Art Gallery of Ontario. This series is available for purchase.

Canadian Art 1700-1910 from the Collection of the Art Gallery of Ontario

Canadian Art 1910-1945 from the Collection of the Art Gallery of Ontario

Canadian Art 1945-1970 from the Collection of the Art Gallery of Ontario

Canadian Art 1970-1980 from the Collection of the Art Gallery of Ontario

Selected Studies in Canadian Art

This five-part series deals with various aspects of Canadian art and architecture. Each kit contains slides, an audiocassette, and a booklet.

Canadian Architecture

Canadian Drawings and Watercolours

Canadian Prints

Canadian Sculpture

Canadian Women Artists: A Brief Survey

Arts of the Western World

This series of twelve media kits is a survey of art history presented in chronological sequence from prehistory to the present. It examines the important stylistic trends in art through the ages, as well as the social, political, and religious milieux in which the works were created. Each kit contains approximately thirty-five slides, an

audiotape, and an explanatory text. The kits are fifteen to twenty minutes in length (except those in two parts, which last thirty minutes).

The kits, for loan only, are as follows:

In the Beginning

Greek

Etrusco-Roman

Early Christian and Byzantine

Romanesque

Gothic (in two parts)

Italian Renaissance and Mannerism (in two parts)

The Age of Renaissance and Mannerism Outside Italy

Baroque in the 17th Century (in two parts)

Baroque and Rococo in the 18th Century

Multiplication of Styles 1700-1900 (in two parts)

Modern Art (in two parts)

William Blake: His Art and Times

Twenty-seven slides, thirty-seven minute audiotape cassette, and guidebook.

The Centre for Humanities Seminars in Modern Art

This series of media kits offers students a basic introduction to major movements in European and American art from the 1860s to the 1960s. Arranged chronologically, the paintings present an intellectual history of modern man. Each kit contains eighty slides, and the tapes are approximately twenty minutes.

The Break with Tradition

The Reconstruction of Space

Exploring the Heart and Mind

Contemporary Trends

Images: Why Man Creates

This media kit is a good introduction to the creative art forms within society. It stresses the significance of creative endeavours throughout history in such diverse areas as painting, writing, and dance. The kit contains eighty slides and lasts for eighteen minutes.

Metropolitan Museum Seminars in Art

These media kits introduce art through analysis and comparison of great paintings from different periods. Each topic examines style, technique, and composition. The kits are twenty-five minutes in length.

What is Painting/Realism

Expressionism/Abstraction

Composition: As Pattern, Structure, Expression

Techniques: Fresco/Tempera and Oil/Water Colour, Pastel and Prints

The Artist as Social Critic/The Artist as Visionary

Monet's Years at Giverny

Claude Monet spent forty-three years of his life at Giverny painting his surroundings and sensitively recording the rich light and atmosphere. It was there that he developed his new style that bridged the nineteenth and twentieth centuries. This new style and the paintings that he produced at Giverny are the subject of the media kit. Included in the kit are forty-one slides and a thirty-minute audiotape.

RESOURCE INFORMATION

Henry Moore: Looking at his Work with Philip James

This media kit is an excellent introduction to Henry Moore as artist and individual. Moore explains his work and replies to questions put to him by his friend Philip James. The kit contains 112 slides, an audiotape, and guidebook.

Henry Moore Sculpture from the Collection of the Art Gallery of Ontario

This kit contains forty-four slides and lasts for thirty minutes. It is available for purchase.

Towards a National Image

Part A: *Two Nations in a New Land, c.1595-1790*

Painters of Quebec, c.1790-1850

Part B: *Painters of the Maritimes and Ontario, c.1800-1850*

The Western Frontier, c.1775-1875

Part C: *Traditional Painters, c.1850-1900*

Progressive Painters, c.1880-1900

Treasures of Irish Art

Magnificent art treasures from early Ireland gathered together for the first time. Featured are stunning gold and silver ornaments and illuminated manuscripts, including the celebrated Book of Kells. Forty slides and a thirty-minute audiotape.

Treasures of Tutankhamun

Beautiful and representative objects from the tomb of the boy-king Tutankhamun (1334-1325 BC) including statuettes, masks richly laid with jewels, and funerary jewelry and furniture. Forty-one slides and a thirty-minute audiotape.

Turner and the Sublime

Thirty slides and a guidebook.

The Vatican Collections: The Papacy and Art

A kit based on the 1983 exhibition of the same title that was held at the Metropolitan Museum of Art, New York. Includes forty slides and a thirty-six minute audiotape.

Vincent van Gogh and the Birth of Cloisonism

Thirty-five slides, twenty-minute audiotape, and guidebook.

All media kits are available for a two-week loan period unless otherwise specified or renewed. The cost is \$5.00 per kit plus shipping costs. For further information please contact: Audio-Visual Loans Consultant, Art Gallery of Ontario. For individual slide purchase, contact:

The Book Shop

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario M5T 1G4
(416) 977-0414

Ministry of Citizenship and Culture

Refer to listing under *Audio-Visual – Film*

Canadian Museum of Contemporary Photography

Tunney's Pasture
Ottawa, Ontario
K1A 0M8
(613) 990-8258

The Canadian Museum of Contemporary Photography lends at no cost slide-tape presentations from its "VIEW:

The Canadian Photographer Series." Available to schools, galleries, museums, and interest groups in Canada, the series is an excellent introduction to Canadian photography and to the lively and provocative minds behind the camera. Please contact the coordinator of Travelling Exhibitions for information.

AUDIO-VISUAL RESOURCES – VIDEO

Audio-Visual Centre

Art Gallery of Ontario
(refer to above address)

A collection of videotapes by artists is available for viewing in the Audio-Visual Centre at the Art Gallery of Ontario. Also available for study purposes is a group of tapes entitled *Media and Methods of the Artist*, in which various techniques are demonstrated. Many Gallery programs are retained on video for reference purposes and may be viewed in the Audio-Visual Centre by appointment. Catalogue available. Charge: \$2.00 for each half day.

In addition, several videotapes are available for circulation within Canada. They include: Lawren Harris; Bronze Casting; Cornelius Kreighoff; Peter Paul Rubens: *The Elevation of the Cross*; Homer Watson; Conservation of *Above Lake Superior*; Jock Macdonald; F. H. Varley; James Morrice; Auguste Rodin: *The Burghers of Calais*; Edgar Degas; Emily Carr: *Growing Pains*; van Gogh and the Expressive Use of Colour; Frans Hals; Leonardo da Vinci; Michaelangelo; Raphael.

Art Metropole

217 Richmond Street West
Toronto, Ontario M5V 1W2
Attention: Video Director
(416) 977-1686

Art Metropole sells and rents videotapes, screens tapes in-house, and offers program and exhibiting suggestions.

Charles Street Video

38 Charles Street East
Toronto, Ontario M4V 1T1

An artists' post-production membership organization.

Ed Video/The Ed Gallery

16A Wyndham Street North
Guelph, Ontario N1H 4E5
(519) 836-9811

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program and exhibiting suggestions.

Trinity Square Video

172 John Street, 4th Floor
Toronto, Ontario M5T 1X5
Attention: Production Coordinator
(416) 593-1332

For artists' video editing, equipment rental, technical advice, in-house screening of tapes, program and exhibiting suggestions.

RESOURCE INFORMATION

Toronto Community Videotex

192 Spadina Avenue, #303
Toronto, Ontario M5T 2C2
(416) 364-9264

A non-profit centre founded in 1981 for people interested in computer graphics, computer-based publishing and cultural uses of technology. Toronto Community Videotex offers advice and support, workshops on different aspects of computer technology, an extensive library and archival facility, loan of equipment to members, exhibition opportunities, database publishing support, a regular newsletter and an independently produced magazine dealing with aesthetic applications involving electronic media.

Members of Toronto Community Videotex have gained international acceptance for their artworks and have represented Canada in biennales in Venice and Sao Paulo.

Ministry of Citizenship and Culture

Refer to listing under *Audio-Visual Resources – Film*

CRAFTS

Ontario Crafts Council

346 Dundas Street West
Toronto, Ontario M5T 1G5
(416) 977-3551
Attention: Manager, Resource Centre

The Ontario Crafts Council is a registered non-profit corporation founded in 1976 through the union of the Canadian Guild of Crafts (Ontario) and the Ontario Craft Foundation. The goal of the Ontario Crafts Council is to promote and develop contemporary and traditional crafts. In addition to publishing *Ontario Craft* magazine and *CraftNews*, the Council maintains the Craft Gallery in Toronto and sponsors an extensive library and slide portfolio system. Through its wholly owned store, the Guild Shop, the Council markets fine hand-crafted objects gathered from across Canada. The Council is represented regionally through a network of individual volunteers, affiliated guilds, and cooperating institutions. Membership in the Ontario Crafts Council is open to all.

The *Craft Resource Centre* of the Ontario Crafts Council is a special library and information exchange service for craftspeople, exhibiting centres, and the interested public. The *Resource Centre* produces several publications including information on upcoming craft fairs and exhibitions, craft suppliers, media resources, information, etc. As well, information is available on health hazards in arts and crafts. The *Craft Resource Centre* also has slides available for sale or rental, which include kits by media or craftspeople.

DANCE, DRAMA, MIME, MUSIC

An excellent source book is published by the Touring Office of the Canada Council. The *Touring Artists Directory of the Performing Arts in Canada* lists over 800 attractions and some 200 services available to community groups. Copies of the *Touring Directory* are available at no charge from the Publications Section, Canada Council Touring Office, P.O. Box 1047, Ottawa, Ontario K1P 5V8. Inclusion in the *Touring Directory* as an attraction does not necessarily con-

stitute an endorsement of a particular listing by the Canada Council. The *Bulletin*, complementing the *Touring Directory*, appears every two months. It carries updates of listings in the *Directory*, listings of new attractions that meet the criteria for inclusion in the publication, as well as other information relating to performing arts touring. Other publications dealing with touring of performing arts in Canada are also available from the above address.

Ontour Bulletins are published by the Ontario Arts Council several times each year. These bulletins contain detailed information (programs dates, fees, touring areas, booking contacts, etc.) about tours throughout Ontario in dance, mime, music, theatre, and puppets. Please contact the Ontour Department, Ontario Arts Council, 151 Bloor Street West, Toronto, Ontario M5S 1T7, (416) 961-1660, to be included on the mailing list for the *Ontour Bulletin*.

For schools, both elementary and secondary, the Ontario Arts Council also publishes annually the *Artslist: A Directory of Performing Arts Attractions for Schools*, which gives full details on most events available for young audiences in Ontario. To receive a copy, contact the Ontario Arts Council, Information Office.

For information regarding programs for young audiences (pre-university ages), please contact:

Prologue to the Performing Arts

252 Bloor Street West, Suite 12-200
Toronto, Ontario M5S 1V5
(416) 920-9100

EXHIBITION SOURCES

In addition to the exhibitions circulated by the Art Gallery of Ontario Extension Services program, exhibitions can be booked through the extension departments of other provincial galleries. These exhibitions, as well as individual exhibitions that are organized by galleries in Ontario for circulation within the province, are listed in *Sources and Resources: A Guide to Museum Organizations and Related Resources*. This book and the *Directory of Ontario Museums, Art Galleries, Archives and Related Institutions* are published by the Ontario Museum Association and are available at a nominal cost from their office at 38 Charles Street East, Toronto, Ontario M4Y 1T1, (416) 923-3868.

Other major sources of travelling exhibitions within Ontario are:

The Canadian Museum of Contemporary Photography

circulates an impressive variety of framed exhibitions from its collection at a minimal cost and involving little difficulty. The CMCP Travelling Exhibitions catalogue, a periodically updated loose-leaf binder, is available free of charge to potential exhibitors. For more information, contact the Travelling Exhibition Programme, Canadian Museum of Contemporary Photography, Tunney's Pasture, Ottawa, Ontario K1A 0M8, (613) 990-8258.

The McMichael Canadian Collection. Kleinburg, has an outreach program. Works of original Canadian art, including the Group of Seven and their contemporaries, Canadian Group of Painters, Inuit and Woodland art, are circulated to suitable locations. Contact the Head of Pub-

RESOURCE INFORMATION

lic Programming, The McMichael Canadian Collection, Kleinburg, Ontario L0J 1C0, (416) 893-1121, for further information.

The National Gallery of Canada, Ottawa, offers a limited program of travelling exhibitions. Regular programming is temporarily suspended until the Gallery reopens in its new building on Sussex Drive in the summer of 1988. For information, please contact the Coordinator of the National Programme, Department of Exhibitions, National Gallery of Canada, Ottawa, Ontario K1A 0M8, (613) 990-0581.

Canadian Museum of Civilization (formerly The National Museum of Man) coordinates a program of circulating exhibitions, both nationally and internationally. For information, contact the Chief, Exhibitions Division, National Museum of Man, Ottawa, Ontario K1A 0M8.

The Ontario Crafts Council offers a variety of craft exhibitions for provincial and national circulation. For further information please contact the Manager of Extension Services, Ontario Crafts Council, 346 Dundas Street West, Toronto, Ontario M5T 1G5, (416) 977-3551.

The Ontario Science Centre offers a limited program of travelling exhibitions. The Centre's *Science Circus* and *Body Works* are the largest with several dozen exhibits, demonstrations, and scientific films. They are transported by truck and installed in a public place for approximately seventeen days. These exhibitions involve full-time supervision by Ontario Science Centre staff. An unsupervised travelling exhibition entitled *The Seeing Brain* illustrates the process of visual perception. It is available from one week to several months to centres providing reasonable levels of security and maintenance. A visually challenging collection of framed photographs by Gera Dillon called *Optikles* allows the viewer to find the source of the images by peeking at participational answer panels. In addition, the Science Centre can offer Science *Sideshows* and workshops tailored to the themes of special community needs. For further information, please contact the Extension Office, Ontario Science Centre, 770 Don Mills Road, Don Mills, Ontario M3C 1T3, (416) 429-4100.

The Royal Botanical Gardens offers a variety of extension programs, such as lectures on horticulture, natural history, and arts and crafts. In addition, plant workshops, exhibits, and demonstrations are also offered. For further information, please contact the Outreach Coordinator, P.O. Box 399, Hamilton, Ontario L8N 3H8, (416) 527-1158.

The Royal Ontario Museum offers exhibitions for circulation on a broad range of topics related to their collections. For further information, please contact the Scheduler — Travelling Exhibits, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario M5S 2C6, (416) 586-5685.

The Outreach Services Department of the Royal Ontario Museum is responsible for the development of Travelling Exhibits for circulation across Canada, as well as throughout the province of Ontario. Other provincial programs offered by the department include Travelling School Cases, Resource Boxes, Museumobiles, Discover the ROM Van and Speakers Bureau, with each program designed to serve various segments of the community. In addition, Museum Advisory Services are provided to provincial,

national, and international institutions. We may also be contacted regarding French Language Services offered at the Royal Ontario Museum.

During the past year Outreach programs have provided services to well over 1,000,000 people.

TVOntario offers workshops, consultations, presentations, and specific videotapes, which demonstrate the interactive learning potential of television by generating ways of creating new and different activities for the public. This service is available to schools, libraries, community centres, recreation centres, health care organizations, service groups, art galleries, museums, art clubs, and arts councils. Participants learn ways to use various television series and TVO handbooks to create courses and programs for their groups. For more information, contact TVOntario, Utilization Services, P.O. Box 200, Station Q, Toronto, Ontario M4T 2T1, (416) 484-2600.

The following galleries circulate exhibitions to communities in their region:

Ontario Galleries

Glenhyrst Art Gallery of Brant, Brantford
Grimsby Public Art Gallery
Macdonald Stewart Art Centre, Guelph
Art Gallery of Hamilton
Agnes Etherington Art Centre, Kingston
Kitchener/Waterloo Art Gallery, Kitchener
London Regional Art Gallery
Oakville Galleries
The Robert McLaughlin Gallery, Oshawa
Niagara Artists' Centre, St. Catharines
Sarnia Public Library and Art Gallery
Lynnwood Arts Centre, Simcoe
Laurentian University Museum and Arts Centre, Sudbury
Thunder Bay Art Gallery
Art Gallery of Windsor
Woodstock Art Gallery

Other provinces

Glenbow Museum, Calgary
The Nickle Arts Museum, Calgary
Confederation Centre Art Gallery and Museum, Charlottetown
Edmonton Art Gallery
Beaverbrook Art Gallery, Fredericton
Dalhousie Art Gallery, Halifax
McCord Museum, Montreal
Mackenzie Art Gallery, Regina
Art Gallery, Memorial University of Newfoundland, St. John's
Vancouver Art Gallery
Winnipeg Art Gallery
Acadia University Gallery, Wolfville

FESTIVAL ONTARIO

Festival Ontario, a program of the Ministry of Citizenship and Culture, is designed to make provincial cultural resources more readily available to people throughout Ontario by offering programs free of charge or at a nominal fee to community festivals. Participating agencies include the Art Gallery of Ontario, the McMichael Canadian Collection, TVOntario, the Ontario Science Centre, the Ontario Film Institute, the Royal Ontario Museum, and the Royal Botanical Gardens.

RESOURCE INFORMATION

Refer to the *Booking Festival Ontario Programs* section of this *Catalogue of Extension Services* for information on the Art Gallery of Ontario's available programs. The resources offered by other participating agencies include the Royal Ontario Museum's Speakers Bureau, a variety of illustrated talks on the Royal Ontario Museum's current work in ecology, archaeology, and many other areas. Two museumobiles, one on archaeology in Ontario and one on fossils in Ontario, are available to travel to festivals and other special community events. The Royal Botanical Gardens offers a series of talks and demonstrations on horticulture, walks and talks on nature studies, and demonstrations and workshops on botanical arts. The Ontario Science Centre's exhibits are available for travel throughout the province and The McMichael Canadian Collection offers small exhibitions of Canadian art for circulation.

For information, contact the Program Coordinator, Art Gallery of Ontario Extension Services, (416) 977-0414, ext. 305, or the *Festival Ontario* Arts Officer, Ministry of Citizenship and Culture, Arts Branch, 77 Bloor Street West, Toronto, Ontario M5S 1M2, (416) 965-6509, or your Regional Services Office.

SPEAKERS BUREAUS

The Art Gallery of Ontario offers a *Speakers Service*. See listings of available topics and details in the front section of the *Catalogue*. In order to book the Art Gallery of Ontario *Speakers Service*, kindly complete the *Booking Form/Speakers Service* at the back of the *Catalogue*.

The following institutions have a Speakers Bureau program. Please contact them for further information regarding topics, dates, costs, etc.

National Gallery of Canada, Ottawa, (613) 990-0581
Professional Art Dealers Association of Canada, Inc. (PADAC), (416) 979-1276

Royal Botanical Gardens, Hamilton, (416) 527-1158
Royal Ontario Museum, Toronto, (416) 586-5636 or 586-5685

1987

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MAY							JUNE							JULY							AUGUST						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
		1	2	3	4	5						1	2							1			1	2	3	4	
6	7	8	9	10	11	12	3	4	5	6	7	8	9	8	9	10	11	12	13	14	5	6	7	8	9	10	11
13	14	15	16	17	18	19	10	11	12	13	14	15	16	15	16	17	18	19	20	21	12	13	14	15	16	17	18
20	21	22	23	24	25	26	17	18	19	20	21	22	23	22	23	24	25	26	27	28	19	20	21	22	23	24	25
27	28	29	30	31			24	25	26	27	28	29	30	29	30	31					26	27	28	29	30	31	

SEPTEMBER							OCTOBER							NOVEMBER							DECEMBER						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
					1		1	2	3	4	5	6							1	2	3					1	
2	3	4	5	6	7	8	7	8	9	10	11	12	13	4	5	6	7	8	9	10	2	3	4	5	6	7	8
9	10	11	12	13	14	15	14	15	16	17	18	19	20	11	12	13	14	15	16	17	9	10	11	12	13	14	15
16	17	18	19	20	21	22	21	22	23	24	25	26	27	18	19	20	21	22	23	24	16	17	18	19	20	21	22
23	24	25	26	27	28	29	28	29	30	31				25	26	27	28	29	30		23	24	25	26	27	28	29
30																					30	31					

Past Exhibitions

